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On the cover: The restoration of the Music Hall in Portsmouth, NH, led by TMS Architects, has helped rejuvenate the downtown area. *See page 20.*

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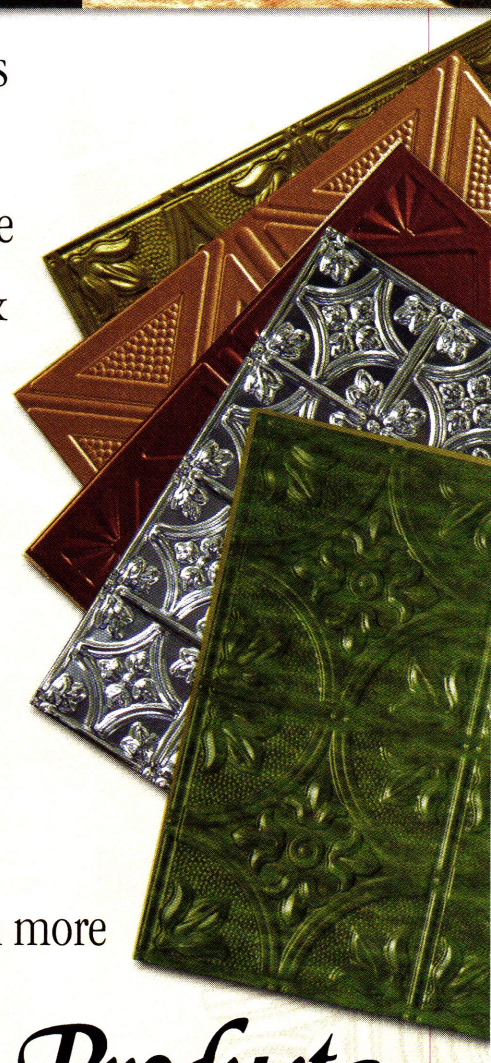

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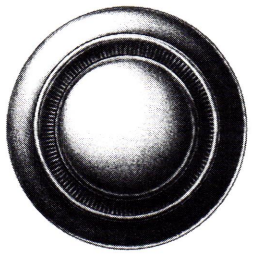

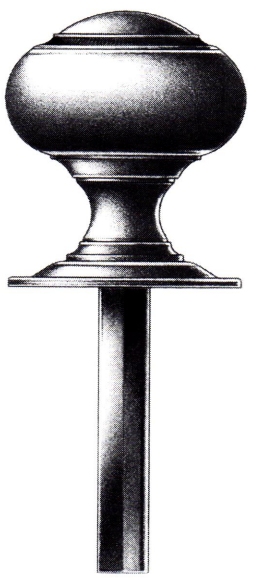

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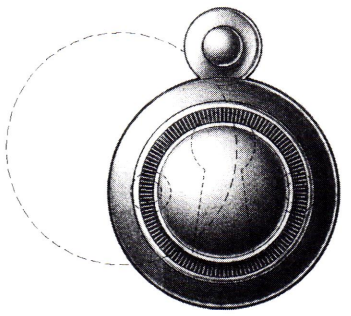

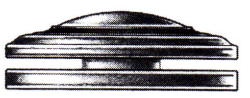

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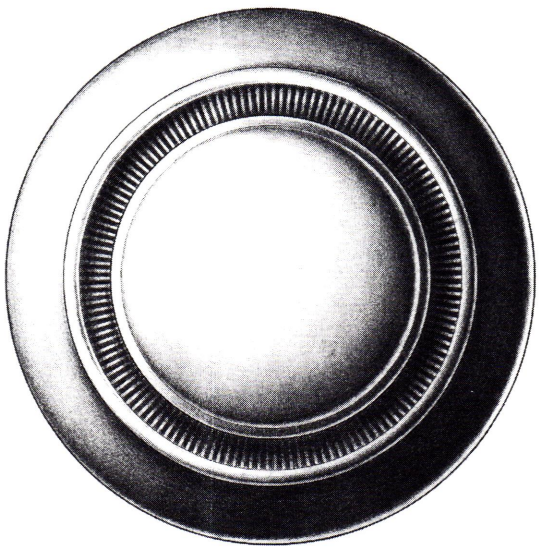

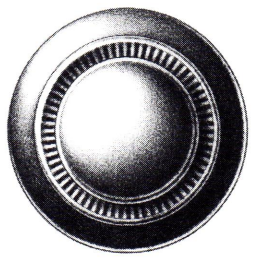

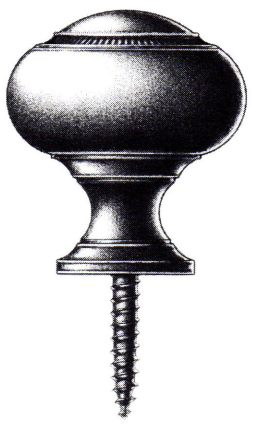

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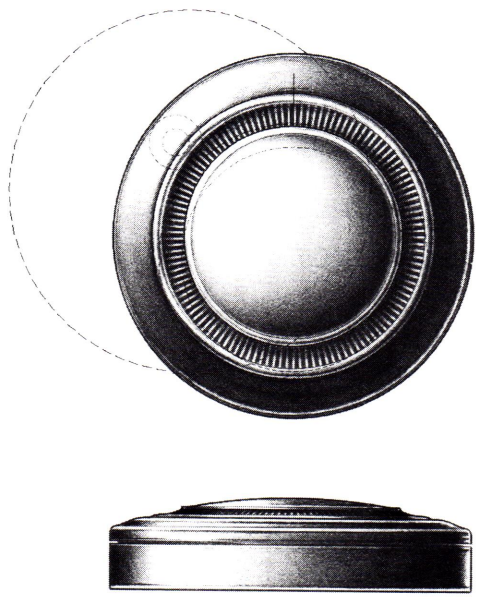

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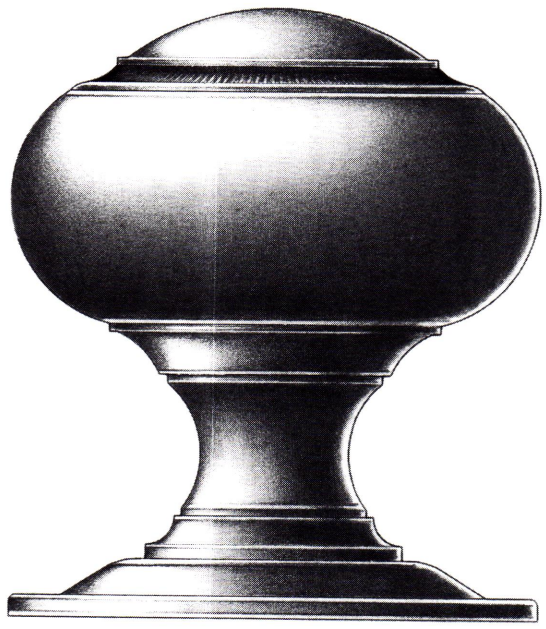

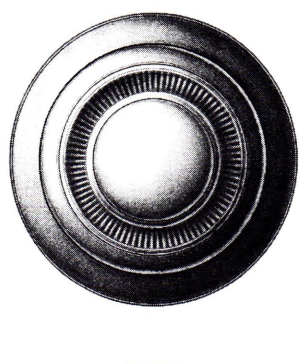

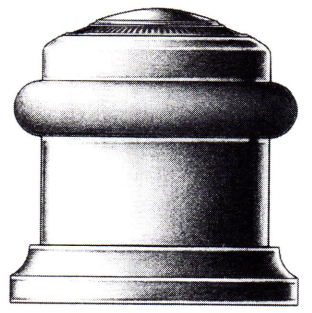

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An Enduring Contribution

Hanbury Evans Wright Vlattas + Company brings together history and people, whether on campus, in the arts or in a wide variety of settings. **By Kim A. O'Connell**

As CEO and president of Hanbury Evans Wright Vlattas + Company, Jane Cady Wright has helped grow the firm from a respected local and regional design shop to an internationally renowned company. Photo: Hanbury Evans Wright Vlattas + Company

Top: Difficult as it is to believe, the Virginia Executive Mansion in Richmond was once in a sad state of disrepair and neglect. Working within a tight budget and timeframe, Hanbury Evans completely restored the residence to its historic appearance – which included both the 1813 original structure and a 1906 addition. Photo: Ian Bradshaw

On a bright spring morning in the Norfolk, VA, offices of architecture firm Hanbury Evans Wright Vlattas + Company, Gregory Rutledge, AIA, and Barbara Strickland Page, ASID, are finishing each other's sentences like a long-married couple. The topic at hand is the Virginia Executive Mansion in Richmond, for which the firm conducted a full restoration and renovation in 1999. Before the firm was hired, the mansion – the nation's oldest continuously used governor's residence – was in a desperate state of disrepair. "It was the most dismal place you'd ever seen, and here it was, in Virginia!" says Page. "Right across from Thomas Jefferson's capital," adds Rutledge. "One of the most beautiful buildings we have," says Page. "The stipulation was that it had to be done in, what, nine months?" "Six months," answers Rutledge. And so on.

Rutledge and Page's easy camaraderie is evidence of their more than 20-year collaboration at the firm, where Rutledge is a principal and historical architect and Page is an associate principal and interior designer. Unlike other architecture firms, where interior design is an afterthought (if it's thought of at all), Hanbury Evans treats architecture and interior design as integrated, indispensable disciplines. "The interior architectural components are just as character-defining as the shape of the building and the windows and doors," says Rutledge. Page nods. "He has to know what I'm thinking," she says, "and I have to know what he's thinking."

This interdisciplinary approach is evident in their work at the executive mansion, an 1813 Neoclassical masterpiece by architect Alexander Parris that was graced with a 1906 addition by Duncan Lee, a prominent Virginia architect. Over the years, the house had suffered from alterations or neglect every four years, as Virginia's governors cycled through their single, non-consecutive terms as mandated by the state constitution.

The restoration required extensive research, and no detail was overlooked, from replacing lost acanthus leaves on the exterior columns to commissioning new carpeting featuring an appropriate 1800s pattern from a British mill. After conducting color analysis on the interior, the firm repainted the unimaginative cream-colored walls and trim ("blah on blah," as Rutledge calls it) in a rich and historically accurate gray with white trim. The Colonial Williamsburg Foundation even offered its sewing room to produce the mansion's hand-stitched draperies, designed in an early 19th-century style. All the while, the firm found ingenious ways to update and hide mechanical systems and add accessibility features. When the mansion opened to the public, the lines wrapped around the block.

Despite the success of the project, which garnered an award from the Virginia Society of the American Institute of Architects, this kind of pure restoration is actually a rarity among the firm's work. Hanbury Evans primarily engages in architectural design on college campuses, in the cultural arts and in historic preservation. Whether it is a storied house or a student hang-out, however, the firm's projects always illustrate a commitment to tradition, a creative eye and a collaborative approach.

Historic Contexts

In a forest, fire can be a destructive but ultimately regenerative force – so it was, ultimately, with Hanbury Evans. In 1985, Evans Hudson Vlattas Architects, founded in the late 1970s by S. Michael Evans, FAIA (and joined by Nicholas Vlattas, AIA, soon afterwards), experienced a devastating loss when its offices burned to the ground. At the time, the company had been considering a merger with a fellow Hampton Roads-area firm called Hanbury & Company, founded in 1980 by John Paul

Reconstructing the Virginia Executive Mansion's luxurious interior involved intense research and partnerships with some of the nation's premier artisans and craftsmen. Barbara Strickland Page, a longtime interior designer with the firm, designed the window treatments in this ballroom in a classic Colonial Revival style. Photo: John Wadsworth

C. Hanbury, FAIA. Hanbury graciously invited the displaced architects to share his firm's 1891 office building in downtown Norfolk. Before long, the two practices completed their merger and began the steady growth that continues 23 years later.

Today, Hanbury Evans employs 86 people across several disciplines, including 30 architects, 25 architectural interns, four interior designers, two construction administrators, two landscape designers and four graphic designers, and has two satellite offices in Wytheville, VA, and Tampa, FL. Hanbury retired in 2005, after guiding the firm's historic preservation studio for two decades (although he still drops in on a regular basis). Evans and Vlattas serve on the firm's board of directors, along with Jane Cady Wright, FAIA, LEED, who has been with the firm since its Hanbury & Company days and is now the firm's CEO and president.

"I was attracted to the firm because of the strong culture," says Wright. "John Paul was very committed to the sense of place wherever he was working and the kinds of projects that make a difference to communities. I felt that our firm was very limitless. There was an entrepreneurial spirit here about pursuing and doing what you love, and getting good at it."

One of the firm's early projects – and its first theater renovation – was the Wells Theatre in downtown Norfolk, a beautiful Beaux-Arts facility built in 1913. Like many old downtown theaters, it had devolved into a vaudeville house and an adult theater before lying vacant for several years. By the 1980s, the city had acquired the building for the Virginia Stage Company and hired the firm to bring its glorious interior back to life.

Working within a tight budget, Page and her colleagues routinely climbed up massive scaffolding rigs to mix colors, do plaster castings and prescribe application techniques for the ornate structure. "It was a very technically difficult restoration," says Rutledge. "We didn't have drawings; we didn't know how it was built. We had to rebuild the balcony and the exterior canopy." Since its reopening in 1987, the theater has been a vibrant part of Norfolk's revitalized urban core, he adds. "It's the old matron of the downtown."

Since then, Hanbury Evans has designed renovations, restorations and additions for several performing arts facilities, including the circa-1850s Thalian Hall in Wilmington, NC; the new American Theatre in Hampton, VA; the Ferguson Center for the Arts in Newport News, VA, (with New York City-based firm Pei Cobb Freed) which features a dramatic arched colonnade and three venues; and the Prizery in South Boston, VA, (see *Traditional Building*, October 2007, page 14) a 1907 tobacco warehouse that has retained its gritty industrial feel while serving as a welcoming community arts center and museum.

The firm is currently working on the State Theatre in Culpeper, VA, a 1939 Art Deco building that has been closed since 1993. Hanbury Evans is now working on the restoration of the original wedding-cake façade, ticket booth and marquee, while adding a new stage, seating, fly tower (which allows for the quick change of backdrops) and back-of-house facility that will complement the historic section and maintain the current streetscape. "We're trying to open up the front and provide a lot of glass to activate the street," says William C. Hopkins, AIA, an associate principal. "There were a lot of design challenges, but it's going to be beautiful."

In addition to its theater work, Hanbury Evans provides master planning and design services for a variety of clients, including several national historic landmarks and college campuses throughout North America. Projects have ranged from the small and exacting – such as the firm's restoration of the 1893 Matthew Jones house on the grounds of Fort Eustis near Newport News, in which the structure's original 18th-century frame skeleton was intentionally left visible – to the large and high-profile, such as the firm's design of a housing system for the University of Utah, which also served as the 2002 Winter Olympic Village in Salt Lake City and was sensitively placed on the site of the Civil War-era Fort Douglas, also owned by the university.

"We want to be inspired but not bound by the contexts in which we're working," says Wright. "We would like to add to the places we serve and to make an enduring contribution." Nowhere is this goal more complicated, and therefore more rewarding, than on college campuses.

Hanbury Evans' first performing arts project was the restoration and renovation of the Wells Theatre in downtown Norfolk. The circa-1913 facility had devolved into a vaudeville house and an adult theater before lying vacant for several years. Since its reopening in 1987, however, the theater has been a central aspect of an ongoing renaissance of Norfolk's downtown. Photo: Kim A. O'Connell

Right: The interior of Wells Theatre required extensive research, plaster castings, color mixing, and other interventions to achieve the historical look of the ornate Beaux-Arts structure. Photo: Whitney Cox

Campus Planning and Design

Although many college campuses are designed in Classical styles, their most traditional aspect may actually be their sense of hierarchy and organization. Campus plans tend to exhibit an innate logic, with buildings designed to serve their populations on a human scale. Over time, however, like modern cities, university campuses can grow haphazardly, their original intent lost in a morass of iconoclastic modern structures or even temporary dwellings.

"We have aggressively pursued campuses because they are great places to work," says Wright. "There is a quality of place about campuses and a high degree of integrity and thinking. Each campus, even if it's a new one, is graced by an element of history, because they all want to make a lasting, meaningful contribution to society."

Hanbury Evans has worked on 95 campuses, developing numerous new master plans, updates to existing plans, adaptive reuse projects and sensitively designed new structures. It is important to the firm that new buildings promote student engagement in campus life and academic success; therefore, they tend to design new student activity centers, residential colleges and other gathering places.

At the Universidad de Monterrey in Mexico, for example, the firm designed a colorful and exquisitely proportioned residential community, as part of an effort to transform the university from a commuter to a residential campus. Although the design is contemporary, the firm employed traditional Mexican materials and techniques to craft a place that felt current and welcoming, while hewing to the region's rich history. New student civic spaces create a sense of community on a part of campus that previously was underserved.

At Rhodes College in Memphis, TN – a stunning example of the Collegiate Gothic style – the firm developed a preservation plan and designed (along with Shepley Bulfinch Richardson and Abbott) a new library for the college, whose Gothic interpretation is impeccably faithful and whose towers reflect the Classic proportional sequence found throughout historic architecture. (The project won a 2007 Palladio Award. See *Traditional Building*, June 2007, page 23.)

Although designed with traditional materials, the library is a thoroughly modern-functioning building. Interior spaces can be adapted for various uses and contain state-of-the-art technology. The library includes a 24-hour coffee lounge, and the walls, ceiling and windows serve as a three-dimensional textbook, with symbols that reflect the history of the school and of the Collegiate Gothic architectural heritage.

Hanbury Evans has planned and designed new buildings on 95 campuses, including the Collegiate Gothic campus of Rhodes College in Memphis. This new library, designed in partnership with Shepley Bulfinch Richardson and Abbott, is crafted with traditional materials and features the Classical proportions of the Fibonacci sequence. Photo: Robert Benson Photography

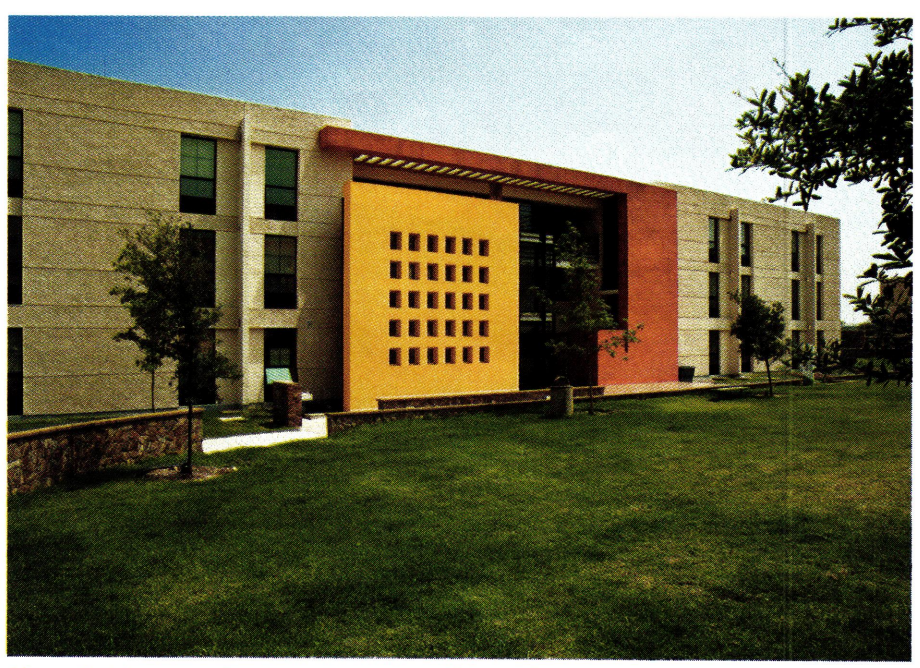
Hanbury Evans performed an exquisite restoration of the famed Superintendent Quarters at the Virginia Military Institute in Lexington, which was designed by architect Alexander Jackson Davis in the Military Gothic style. The firm has also renovated two other structures on the campus and prepared a study to help determine future renovations to existing buildings. Photo: Hanbury Evans Wright Vlattas + Company

"A lot of the time we're working in historic contexts," says Rutledge. "Almost every building we design fits into that historic context, with few exceptions. I'm really quite proud of it. These campuses have their own identities, their own sense of place, and to put something in there that looks like it should have been there at the beginning takes great skill."

At the Virginia Military Institute in Lexington, for example, the firm restored the famed Superintendent Quarters, which was designed by architect Alexander Jackson Davis in the Military Gothic style in 1860 but had been steadily stripped of its Gothic ornament in the intervening years. Other campus projects are either under construction or in the planning phase at Rice University in Houston, TX, Stanford University in Palo Alto, CA, the College of William and Mary in Williamsburg, VA, Rollins College in Winter Park, FL, and many others.

Campuses tend to be repeat clients for the firm. At Rice, Hanbury Evans' residential college expansion plan has led to a $95 million construction project for which the firm is designing two new residential colleges (with Hopkins Architects of London), as well as renovations and additions to three other colleges, some of which feature the work of Ralph Adams Cram. "It's daunting dealing with the work of a very famous architect and then interpreting it," says Page. "You have to have a deep understanding of what he did before you do anything."

"Architectural integrity can make or break a campus," says Wright, quoting a study by researcher Ernest Boyer that stated that most prospective students make



Although this new residential college at the Universidad de Monterrey in Mexico is contemporary in design, it was important to the firm that the building be crafted with traditional tones and materials, to help connect students to their heritage and their surroundings. Photo: Francisco Lubbert

up their minds about a campus within 11 minutes of visiting it. "It's as much about the quality of the spaces as anything else."

Creative Exchanges

In mid-April, Robert Reis, AIA, LEED, one of the firm's principals, was busy planning an evening of unusual presentations by members of the area's creative community. Called Pecha Kucha (pronounced peh-CHAK-cha), which is Japanese for the "sound of conversation," the event usually features 10 presenters, who each present 20 slides in 20 seconds. First developed in Tokyo in 2003, the format is designed to be an exhilarating alternative for creative expression. For the inaugural Tidewater, VA, event, Reis invited 13 speakers from the worlds of art, architecture, landscape architecture and photography. Nearly 200 people attended the program, which Reis expects to continue next year as part of the AIA's Architecture Week.

Although the Pecha Kucha night is new to the firm, Hanbury Evans has fostered creative intellectual exchanges for years. The office features a central gathering space known as the "Knowledge Café," which can be transformed from a collaboration room to a large presentation space, complete with bleachers. In addition, the firm hosts an annual juried competition in which architectural students from around the world vie for the opportunity to spend the summer working with the firm.

Similarly, the firm's Virginia Design Medal is awarded each year to a faculty member who spends three weeks at the firm lecturing, critiquing and advising on projects. For 10 years, the firm has also taught a design course for executives through the Harvard Graduate School of Design. Finally, the firm hosts an annual International Design Retreat in which firm architects go abroad with faculty from Virginia Tech for professional inspiration. Past retreats have been held in Switzerland, Italy and Spain; this year, 11 architects went to Egypt.

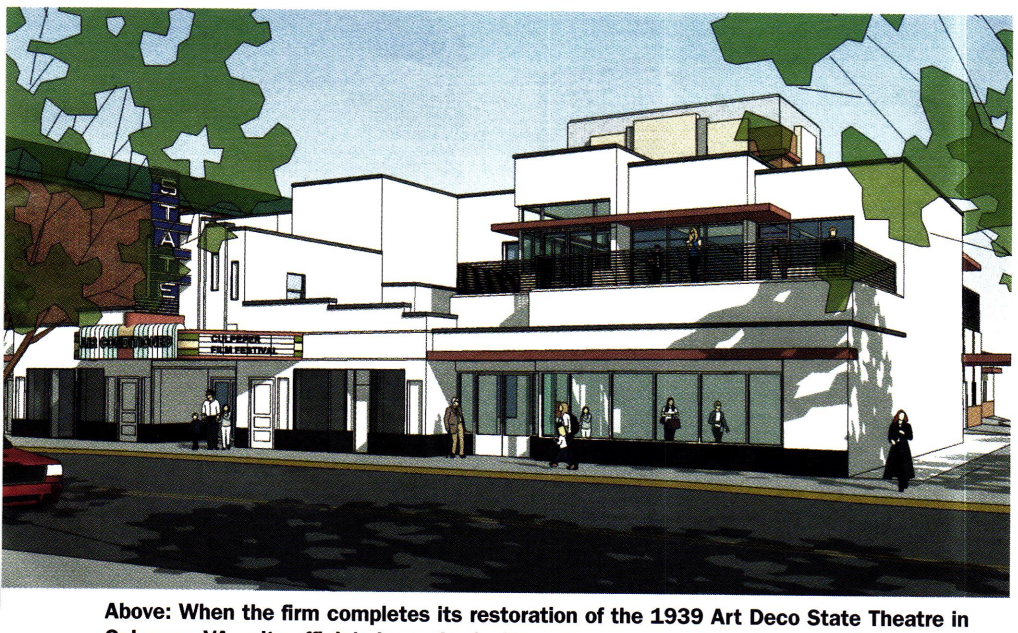
Even with its growing roster of projects across the country and the world, Hanbury Evans is making strides close to home as well. In addition to completely restoring and renovating its own 1891 headquarters, the firm recently acquired a 1912 Greek Revival building adjoined to the rear, which will allow the company to expand into the new space while rehabilitating another historic structure.

The firm has also installed the first vegetative green roof in the region, which absorbs stormwater runoff, reduces energy costs and helps cool the building's interior. The project has already garnered widespread interest from local businesses and residents, and the firm hopes it will serve as a model for other organizations in the city. Hanbury Evans considers sustainability a natural part of the design process and has several LEED-accredited professionals on staff, referring to the increasingly popular U.S. Green Building Council program.

"The common thread throughout our work is that we like to be engaged very deeply with vibrant spaces, great spaces that bring people together, and design responses that delight the senses," says Wright. "We would like to attract the best and the brightest architects out there. It would thrill me to have people here who are passionate and who would challenge what the firm is working on in the future. Our goal is for the firm to sustain itself by allowing people to feel empowered to study and pursue what they love." TB

A three-story tobacco warehouse in South Boston, VA., built in the 1890s, has been transformed into the Prizery Community Arts Center. The space includes two art galleries, classrooms, a dance studio, offices and a theater. Photo: Ian Bradshaw

Right: The firm is developing a planning study for Stanford University that will restore the logic of the original campus plan. This rendering was illustrated by principal Wesley Page, AIA, whose work has been recognized by the American Society of Architectural Illustrators. Drawing: Wesley Page, Hanbury Evans Wright Vlattas + Company



Above: When the firm completes its restoration of the 1939 Art Deco State Theatre in Culpeper, VA., city officials hope the facility will spur new reinvestment in the underserved downtown. The firm is restoring historic front-of-house areas while adding new and updated facilities toward the back. Sketch: Hanbury Evans Wright Vlattas + Company

Hanbury Evans completely renovated its 1891 headquarters in 1997 and has since installed the first green roof in Norfolk, which has already helped to reduce energy costs and cool the building. The company is now planning a restoration of another historic building to its rear, which will allow the offices to expand into the connecting space. Photo: Hanbury Evans Wright Vlattas + Company

The Original Green

Traditions of placemaking and building can help us relearn sustainable ways of life. **By Stephen A. Mouzon**

There is no buffer between towns and gardens in most feedable places, meaning that you can actually see where some of your food is being grown. All photos: Steve Mouzon

In this Thermostat Age, much of the focus on sustainability is on narrowly defined technological issues and "gizmo" solutions – the notion that we can simply invent more efficient mechanisms to overcome the sustainability "problem" and throw in some bamboo to boot. But Gizmo Green is only a small part of real sustainability. We must focus on building sustainable places, rather than buildings, because it does not matter what the carbon footprint of an individual building is if you have to drive in order to live or work in it. To this end, we can learn much from studying our traditions of placemaking.

The four foundations of sustainable places are feedability, accessibility, serviceability and defensibility. Only after the place has been made sustainable does it make sense to discuss sustainable buildings. The first of the four foundations of sustainable buildings is lovability, because it does not matter how efficiently the building performs if it cannot be loved. Only after the building is lovable can it go on to be sustainable by being durable, flexible and frugal.

Sustainable Places

Feedability: Feedable places grow a significant portion of their food within a few miles of where it is eaten and could grow more in a long emergency. Today, the ingredients of an average meal in the U.S. travel over 1,300 miles to get to your table. Very few places in the U.S. or European Union are feedable, but as the industrialization of China and India continue, resulting in over a billion new cars competing for gas over the next several years, the cost of food transportation will become much more significant.

Feedability happens very infrequently today because of the shallow inflections in real estate value. We can travel for miles in a short period of time, so we tend to value farmland similarly to developable land in town. This means the farmland is easily gobbled up for new development. Much work remains to figure out an economically sustainable way to be able to look out from your town onto the fields and waters from which much of your food is sourced.

Accessibility: Accessible places are those where you have a choice of how to get around. If you can choose to drive, walk, bike or take the train, then you can do what makes the most sense. If you can only drive, then you have no choice, nor do any of the other people clogging the highway ahead of you. And that choice must prefer self-propelled methods above those that are driven by engines, because transportation choice isn't just about using less fuel, but must include the option of using no fuel at all, especially within your neighborhood. Walking and biking have the added benefit that they actually make you healthier. The New Urbanism now has a full toolbox for creating accessible places.

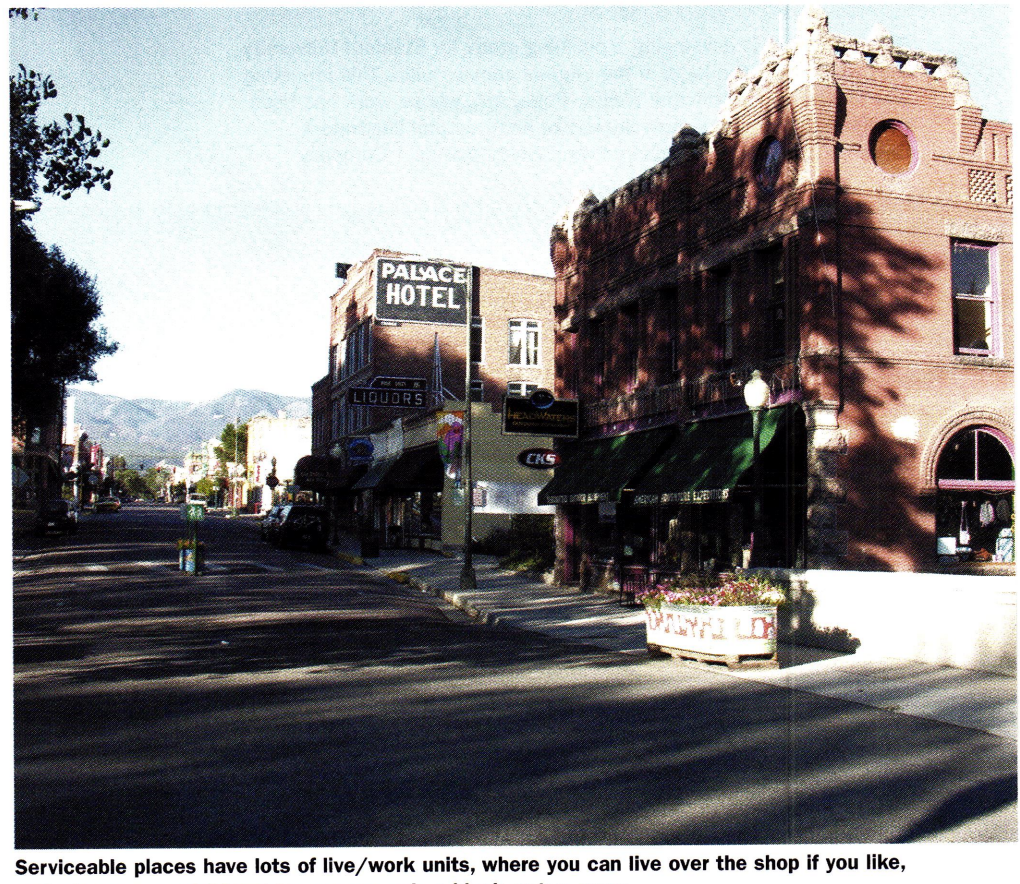
Places that encourage people to get around on foot and on bikes bring them into closer contact than sitting behind a steering wheel.

Serviceability: Serviceable places are those that provide the basic services of life within walking distance, so that driving is a choice, not a necessary act of survival. Serviceable places also have places for the people that serve you to live, like firefighters, police and teachers. These should be either somewhere in the neighborhood or in nearby neighborhoods so that their daily commute can be a walk or a bike ride if they choose, rather than the 50-mile drive they currently have to endure in many increasingly unaffordable places across the country.

This Next-Generation Housing in these Next-Generation Neighborhoods answers the question, "where will your kids be able to afford a home when they get out of college?" With the exception of figuring out how to provide homes that the people who are serving you can afford, the New Urbanism now has a number of techniques for creating serviceable places... and we're working on affordability.

Defensibility: Defensible places are those in which you can live safely without undue fear of being killed by humans or wild animals and where your home is safe from those that would pillage it. Defensible places once built walls to assist in repelling armed attackers. These walls also caused a sharp inflection in property values, because a home just inside the wall was clearly of much greater value than a home just outside. This helped preserve farmland outside the gates and make the place feedable.

Today, the problem is more complex because those most likely to do you physical harm or to steal your belongings are not armed bands from a nearby town, but rather individuals or small teams of criminals that operate largely out of



Serviceable places have lots of live/work units, where you can live over the shop if you like, and where your neighbors' houses are only a block or two away.

Defensible places don't have to be as hard to get to as this castle, but their design does promote a sense of safety for those who live within them.

sight rather than storming the gates. But it is no less important to figure this out, because how can a place be considered sustainable if people abandon it because of fear?

Gated subdivisions are the current popular solution, but they fail miserably to create a community on too many counts to discuss here. There are other ideas, but much work remains to be done in order to learn how to build defensible places that are great places to live, work, shop, play and visit.

Sustainable Buildings

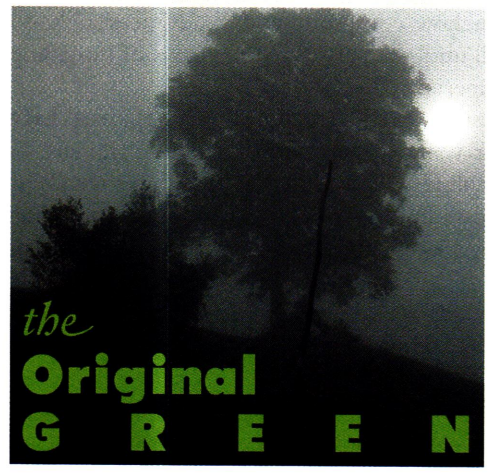
Lovability: Any serious conversation about sustainable buildings must begin with lovability. If a building cannot be loved, then it is likely to be demolished and carted off to the landfill in only a generation or two. All of the embodied energy of its materials is lost (if the materials are not recycled.) Worse, all of the future energy savings are lost too. Buildings continue to be demolished for no other reason except that they cannot be loved. Even a landmark so revered by the architectural profession as the Boston City Hall is now in danger of just such a fate because it is famously unlovable. If it can't be loved, it won't last, and is by definition unsustainable.

Many ask how it is possible to know what others love, and especially what future generations might love. If architecture is nothing more than fashion, then their fears are well founded. But architecture can and must do better than that, because that which is the most intensely of our time today is also the most quickly out-of-date tomorrow. If we focus on what it means to be human rather than just what is popular in this moment, then it is clear that some things have resonated with humans throughout the ages. These include shapes that reflect the basic arrangement of the human body, which has a head, a body and feet, or a cap, a shaft and a base. The human body also is arranged horizontally, with equal external members on either side that can either be arranged in a very relaxed manner, like someone reclining in a hammock, or very formally, like a soldier standing at attention.

Humans also resonate both with proportions found in the human body, and with a set of mathematical proportions that are both rational (1:1, 4:3, 3:2, etc.) and irrational (the square root of 2, the Golden Mean etc.). Humans also resonate with natural laws, such as the law of gravity. In other words, they don't just expect for things to stand up, but also to look like they are capable of standing up.

So while it is not possible to guess what architectural fashions might be like in 20 or 30 human generations (or even next year, for that matter), it most certainly is possible to stack the deck in our favor by building things that reflect timeless aspects of our humanity. Doing so extends the efficiency of what we build today into the distant future.

Steve Mouzon is presenting the New Urban Guild Original Green workshop on Thursday, September 18, 2008, during the Traditional Building Exhibition and Conference at Chicago's Navy Pier. For more information, go to www.newurbanguild.com.



Durability: Our ancestors once built for the ages. Their buildings were durable enough to last for centuries, and because they were lovable, they often did. Can we conceive of buildings that last for a millennium again? Durability is essential to sustainability. This should be considered so self-evident that it needs no explanation. Inexplicably, most so-called "sustainable" buildings today are still built of materials and in configurations that make it unlikely that they will even last a century. It cannot be sustained if it is not durable.

Flexibility: Within a durable shell, a building must be extremely flexible if it is to last for centuries. We cannot even conceive of how many uses a building might be put to in 30 or 40 generations, which is how long buildings may last if they are both lovable and durable. So the interiors must be able to be recycled again and again for future uses that do not even exist today.

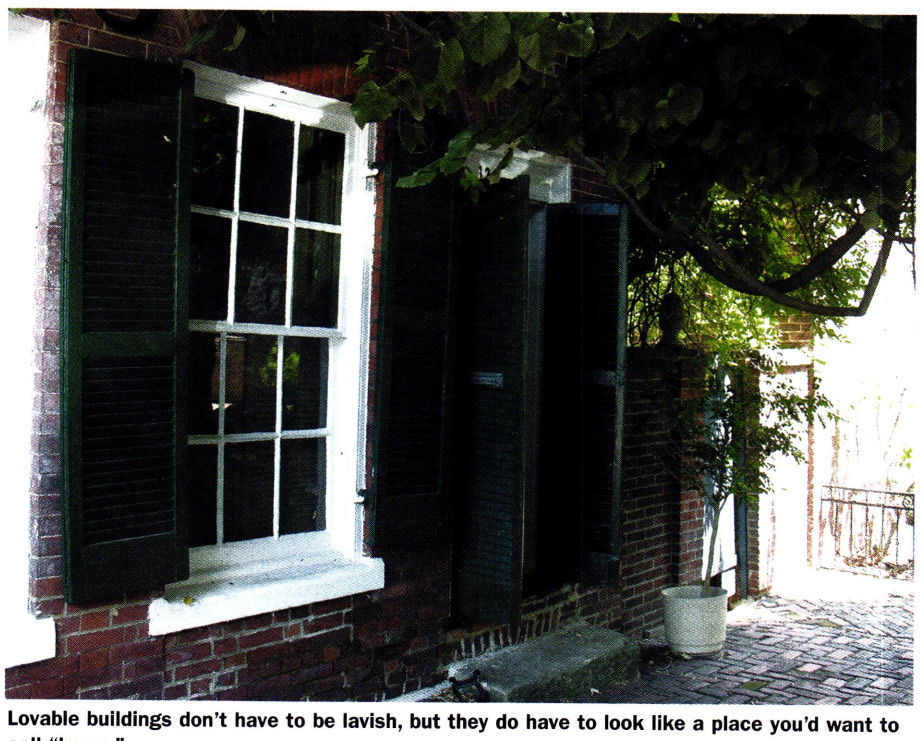
How is it possible to prepare for things that we cannot anticipate? Here is what we believe that we know: The durable shells of flexible buildings should allow for attachment of interior improvements. Because our history over the past two centuries has been one of increasing the number of pipes rather than decreasing them, flexible buildings should have a strategy for channeling pipes through all their rooms. Because our energy outlook over the next thousand years is most uncertain, buildings designed to be naturally frugal will also be more flexible. .

Frugality: Frugal buildings can be considered frugal in eight aspects: The first three are their frugality with the energy to construct and operate buildings, and the energy of transportation associated with the occupation of the buildings. Next are frugality of materials to construct, the recycling of the materials of construction and operation, and our stewardship of the water and the air that surrounds the buildings. Finally, frugality extends both to how we conserve the nature around us, and also how we conserve our own wellness. Specifics of these eight aspects of frugality are as follows:

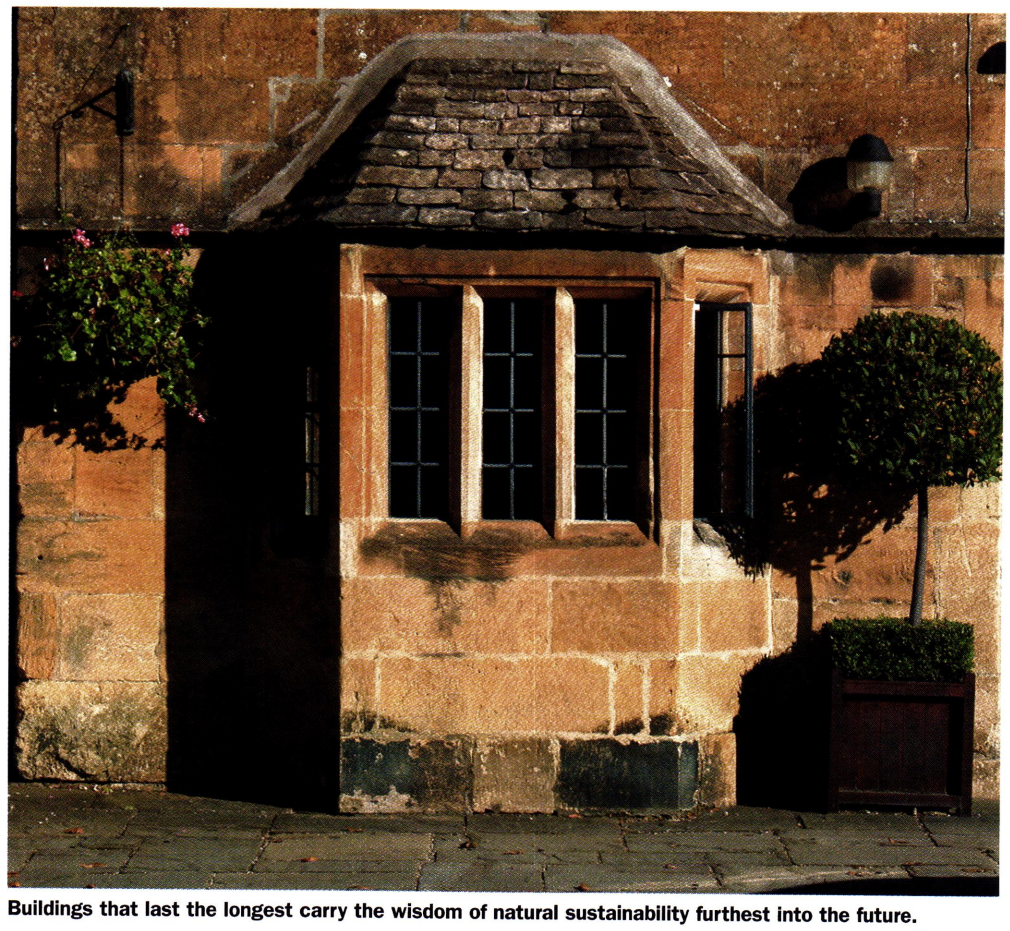
Traditional materials generally contain much less embodied energy per pound than highly-processed materials. So while Gizmo Green makes some contributions to reducing energy required to construct buildings by calling for materials that are extracted regionally, living traditions have done the same for millennia out of necessity, and they also prefer materials that have been processed less, embodying less energy.

Energy required to operate buildings is the measuring-stick of Gizmo Green. Here, proponents of Gizmo Green have made large contributions. But buildings that condition space first by passive means are more certain to work for the life of the building because passive means are not dependent upon any particular mechanical technology.

The New Urbanism has been developing methods for producing places where people can walk to work and school, and places to shop and play for decades. Transportation energy is an essential component of any serious conversation on true sustainability.



Lovable buildings don't have to be lavish, but they do have to look like a place you'd want to call "home."



Buildings that last the longest carry the wisdom of natural sustainability furthest into the future.

Flexible buildings are a gift to future generations because they give our descendants a place that can be used in ways we might not even be able to conceive of now.

Right: Frugality should begin with natural things, and use mechanical devices only for conditions that clever passive design can't handle.

Gizmo Green is rightly concerned with building from rapidly renewable materials or recycled materials. Living traditions did this for millennia; a tradition that lived long enough to be passed down for generations obviously could not be concerned with materials that ran out in short order. The difference is that living traditions more easily use low-tech materials because they have no predisposition to the aesthetics of high technology.

Methods of recycling today have been almost completely defined by the proponents of Gizmo Green, and they have done an excellent job of creating a recycling infrastructure in most places where none existed a few decades ago.

The Gizmo Green is also concerned with our stewardship of the water and air around us, and rightfully so. However, there are two downsides. When mechanical systems, which are the heart of Gizmo Green, fail or are somehow compromised, then the entire building is likely to perform very poorly if at all until the parts arrive and the technician is able to install them. We have all likely experienced a mechanically-conditioned building rendered uninhabitable when its systems fail. The second downside is that the Gizmo Green's near-religious regard for water in its current form does not allow urbanism. The greatest cities on earth are almost all built along a manmade hard edge of a river, a lake or an ocean. This allows humans to enjoy close contact with the water, making the city a more enticing place for people to live compactly, and leaving more of nature untouched.

The next aspect of frugality is our stewardship of that which remains natural around us. The Gizmo Green is again rightfully concerned with this issue, and addresses it in a number of ways, such as avoiding light pollution, recycling rather than consuming new construction materials, encouraging brownfield redevelopment, encouraging renewable energy, etc. The New Urbanism protects the environment by enticing people to pollute less by driving less. Living traditions have always been based on making do with the materials and craft sets that are available regionally, and doing things in the least invasive way.

The final aspect of frugality is that of conserving our own wellness of body, wellness of mind and possibly even wellness of spirit. Gizmo Green addresses primarily chemical aspects of wellness of body, such as the use of low-VOC building materials and proper ventilation to remove indoor pollutants. The New Urbanism addresses wellness of body by encouraging walking, and also wellness of mind by allowing for the creation of community again. Living traditions fulfill a broad range of wellness roles too comprehensive to list here that can best be characterized as engaging each person in the process of achieving a sustainable way of life.

Frugality, as the last foundation of sustainable buildings, is considered the entirety of sustainability by many. This is unfortunate. Not only is frugality only one of eight foundations of sustainable places and sustainable buildings, it is only partially addressed by the Gizmo Green, as illustrated above.

Deep Green Buildings

Once a place achieves Original Green status, it can then go on to be Deep Green by generating power (especially electricity) onsite to fuel the recent inventions such as computers and refrigerators that can easily be a part of a sustainable future. While some of the old solutions are better than some of the new, a living tradition is still all about finding the best ways to do something, whether old or new. And so, when advances such as refrigeration and computers are found, a living tradition will find ways of providing for them, even if the cost of piped-in energy skyrockets.

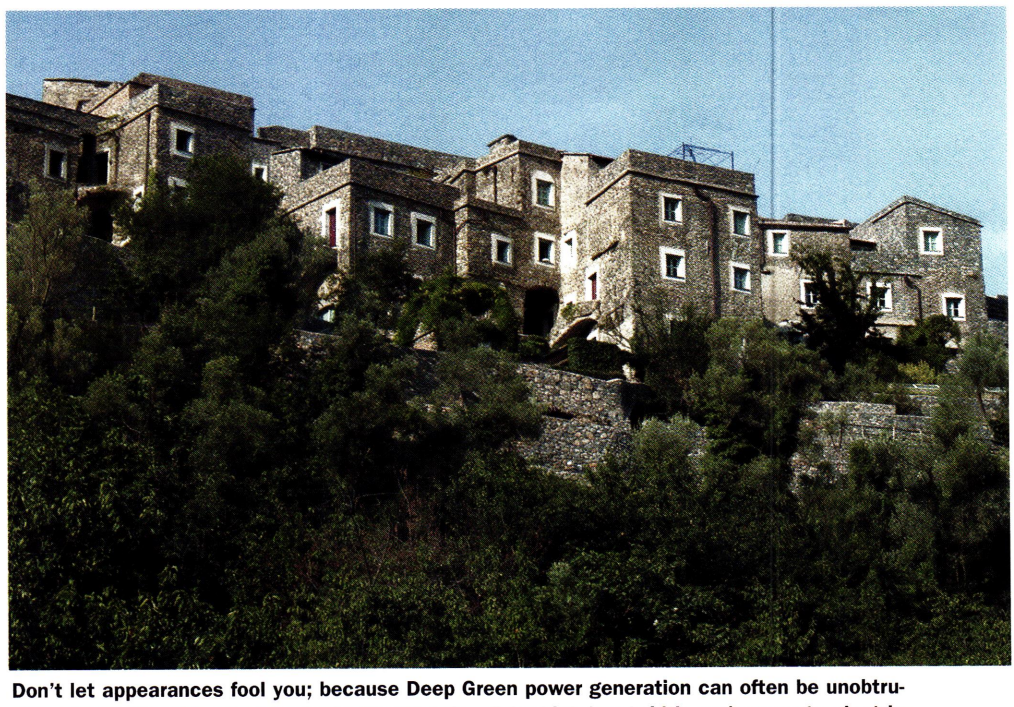
Fostering Life

The Original Green is antithetical to architectural fashion because we have no way to guess what fashions might be like in a few years, let alone several centuries into the future. Living traditions survive because they resonate with regular people, and they replicate naturally, like other living things. These living ideas conserve resources because they do not rebuild just for novelty.

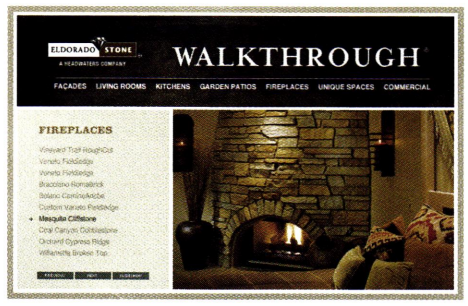
But resources are not all that is conserved by living traditions. When a tradition lives across several generations, it develops a level of sophistication that is impossible with new inventions. Supporting a living tradition is an act of fostering life. It is far more efficient to plant an idea that can spread rather than to have to sell the idea again and again. The conclusion of the matter is this: that which can reproduce and live sustainably is green; that which is incapable of doing so is not green. This is the standard of life. Life is that process which creates all things green. **TB**

Stephen A. Mouzon is a principal of the Miami, FL-based New Urban Guild, a group of architects, designers and other New Urbanists dedicated to the study and design of true traditional buildings and places native to, and inspired by, the regions in which they are built. The Guild was instrumental in the creation of the Katrina Cottages concept, and continues to foster the movement. Mouzon is also a principal of Mouzon Design, which produces a number of town-building tools and services. He has authored or contributed to a number of publications in recent years, and lectures frequently. He can be reached at steve@mouzon.com.

Before conditioning the buildings, build a public realm so great that people are enticed to spend time outdoors, where they become more acclimated to the local environment and require less full-body refrigeration when they return indoors.



Don't let appearances fool you; because Deep Green power generation can often be unobtrusive, places like this can be wired with "big pipes" for high bandwidth, and generate electricity for all of the high-tech equipment you might have.



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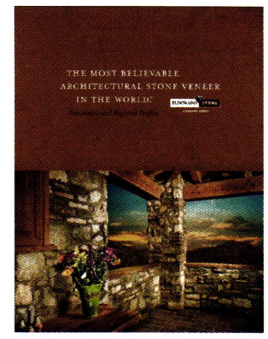

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WRITE IN NO. 1877

Casting Calls

A century-old collection of plaster casts of eons-old architecture and sculpture is being restored for contemporary classroom service.

By Eve M. Kahn

Crumbling fragments of Roman and Greek wonders are now scattered in artisans' studios from Baltimore to Brooklyn, and their travels are proving good for their health. The Institute of Classical Architecture & Classical America (ICA&CA) is stewarding 125 of these fragments, actually late-19th-century plaster castings made directly from ancient monuments, and is having them lovingly restored. The ICA&CA, which borrowed the objects long-term from the Metropolitan Museum of Art in 2004, is re-utilizing them for their original purpose: giving architects and artists-in-training a chance for close scrutiny of aesthetic milestones. Seeing and handling the sculpted surfaces will ensure the perpetuation of Classical traditions.

"The casts are incredibly useful for our students," says Paul W. Gunther, president of the ICA&CA. At its headquarters on Manhattan's West 44th St., the Institute rotates the casts in classrooms for architects and designers as well as painters and sculptors enrolled at the two-year-old Grand Central Academy of Art. Sketchers, often in their twenties and sporting iPods, spend hours at ICA&CA easels, analyzing statues and reliefs copied from precedents as revered as the Parthenon and Florence's Santa Croce Basilica.

Architectural Explorers

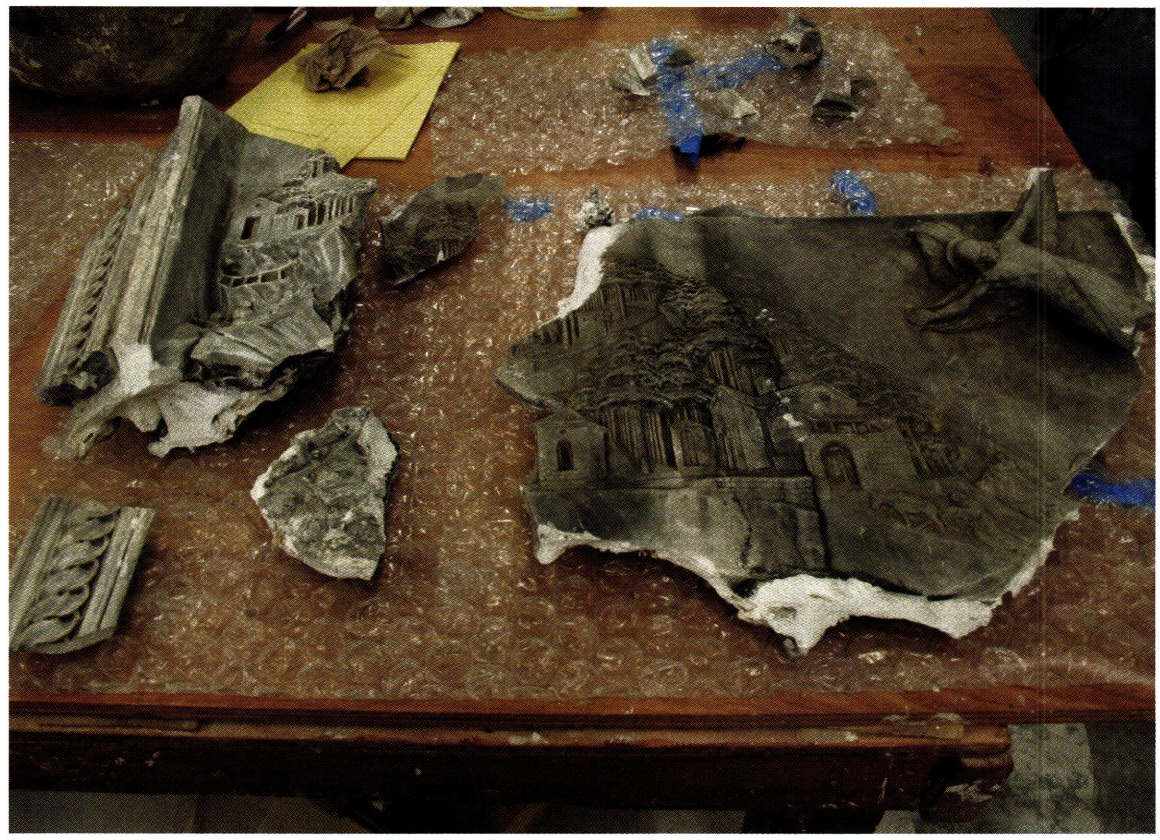
The casts date back to the 1880s, when the Metropolitan Museum started sending out crews of cast-makers across Europe. The New York chapter of the American Institute of Architects gave the Met lists of buildings worth copying, "to show the development of architecture from the earliest period to the Renaissance," according to a history of the cast collection by Elizabeth J. Milleker, an associate curator of Greek and Roman art at the Met. The cast-makers would clamber up ropes or scaffolding, and then smear few-inch-square sheets of bitumen onto the desired architectural details. Once the molds hardened, the artisans would pour in gypsum, reinforced with burlap and wooden armatures.

Although the Met stopped commissioning casts in 1902 – by then the museum could afford genuine architectural antiques – it kept the collection on view into the 1950s, "delighting school groups, artists, teachers, and the public," Milleker writes. Once the casts were shifted into storage, they spent a few years in a viaduct under a riverfront highway, and then decades in a dusty Bronx warehouse.

"The care was not optimal, but the Met did not deaccession the casts, and I commend them for spending money keeping them safe," says Gunther. When the Met offered loans to the Institute, he brought in ICA&CA board members Richard Cameron and Peter Pennoyer to troll through the Bronx warehouse. They selected soot-blackened icons: the most significant early Ionic volutes, the deepest egg-and-dart moldings. (At a Sotheby's auction in 2006, the Met sold off nearly 200 of the less important casts that the Institute had left behind.)

The ICA&CA has already cleaned off all its trophies and sent out half for further restoration – mostly pro bono – to artisans in Baltimore (Kidd Studios) and New York: George Kelly, Treese Robb and Foster Reeve. The damages to be undone, Reeve explains, have ranged from chips to crushed corners, missing heads and internal decay. "We've had to break and reset the bones on an Ionic capital from the Temple of Apollo at Bassae, and bathe it in bleach because the canvas was rotting," he says.

A bas relief depicting St. Francis amid a hilly landscape, molded from the 1470s pulpit at Santa Croce, "had been smashed into 12 pieces," Reeve adds. "St. Francis's head was missing. We knew, based on a monk's head that survived on the piece, that the sculptor had used dramatic foreshortening, so that both eyes on the faces would be visible from wherever you stood near the pulpit." Friends in Italy sent him close-up shots of the extant relief, and Reeve's staff recreated missing scenery details plus the saint's lost head. A new pin



This plaster cast was originally made from a 1470s pulpit relief depicting St. Francis's life at Florence's Santa Croce Basilica. It had been broken into a dozen pieces, and lost St. Francis's head. Photo: courtesy of Foster Reeve

Foster Reeve's staff put the puzzle back together and re-sculpted St. Francis's head, based on close-up photos of the extant pulpit. The original sculptor had drastically foreshortened the relief's heads, so that both eyes would be visible to anyone standing near the pulpit. Photo: courtesy of Foster Reeve

Mounted on a new wooden base and installed at the ICA&CA's offices, the Santa Croce relief gives students a chance to scrutinize, sketch, and handle the Renaissance composition. Photo: courtesy of the Institute of Classical Architecture & Classical America (ICA&CA)

Institute instructors rotate the casts through classrooms for architects, designers, and painting and sculpture students attending the Grand Central Academy of Art. This full-scale cast of a Greek bronze, for example, is a dashing circa-430-BCE statue of an athlete named Diadoumenos. Photo: courtesy of ICA&CA

A draped Roman head of Juno awaits artists' gaze on a draped pedestal at the Grand Central Academy of Art. Photo: courtesy of ICA&CA

attaches his head to his robed, kneeling body, and new metal lath backing reinforces the whole tableau.

"We had three people working on this in their spare moments for four months, sometimes full on for a week at a time," says Reeve. The pro bono effort, he adds, "has been a wonderful opportunity for the staff to give back to the art form, and to learn about the history of sculpture, to get a physical experience of how great artists would come up with compositions and emphasize or de-emphasize particular details." At his 15,000-sq.ft. plaster-making facility, a converted warehouse on the Greenpoint, Brooklyn, waterfront, his workers have also set aside time for half a dozen other ICA&CA pieces, including a legless torqued torso from the Parthenon, a tabletop-sized scale model of the first-century-BCE triumphal Augustan arch in the Italian Alps town of Aosta, and cornice and pilaster sections from the circa-420-BCE Erechtheion on the Acropolis.

"It's been an honor to work on them, to help the Institute take up the educational torch from the Met," says Reeve. "For an artist or architect to learn to copy, that's crucial – all artists copy everything. Even the most cutting-edge ones shouldn't pretend otherwise. Nothing but their own artistic impetus is original."

Teaching Tools

Gunther loves to give visitors tours of the cast-riddled classrooms. Public school groups sometimes stop by for hours to handle and sketch the plaster chunks. Gunther also enjoys pointing out exactly where the casts have been invisibly patched, or given convincing new patinas. A handful of other American institutions, he explains, are now starting to put their long-forgotten casts back on display or in classrooms. The ICA&CA has already loaned a few of its treasures for exhibits at museums at Carnegie Mellon, Vassar College and Groton School.

"We have an open-door attitude about loans," he says. "I've been so touched by, and grateful for, the care and exactitude, the passion and artistry, that the master craftspeople have shown for the pieces we've had restored. Everyone involved has been obsessed with accuracy, just as the cast-makers were obsessed in the 1880s and '90s. We honor these objects by using them. We handle them, which a museum wouldn't do. If something does happen to them, if one does get damaged again, we know it was meant as a teaching tool, and it's always de facto fixable." TB

ICA&CA students' sculptures in progress lie under wraps alongside a cast of a circa-450-BCE Greek discus thrower. Photo: courtesy of ICA&CA

Foster Reeve restored this Doric column, which was probably cast from a detail at the Theater of Marcellus in Rome. Photo: courtesy of ICA&CA

Above: A restored section of iconic egg-and-dart cornice from the Erechtheion on the Acropolis reveals deep Greek molding proportions to ICA&CA students. Photo: courtesy of ICA&CA

Left: Reeve also restored this heavily damaged tabletop-size scale model of a first-century-BCE triumphal Augustan arch. Photo: courtesy of ICA&CA

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CHICAGO
conference **September 18-20**
exhibition **September 19-20**
2008

Chicago's Navy Pier Festival Hall is the site of the Fall 2008 Traditional Building Exhibition and Conference. It runs from September 18-20 for the conference program and September 19-20 for the exhibitions. "The overall theme of the show is "Responsible Sustainable Profitable," says Eric Peterson, Show Director. "We will be exploring why the basic principals of traditional building and historic preservation make sense in these challenging economic times."

More than 65 conferences, seminars, tours and workshops are on the fall agenda, with a number of them focusing on sustainability and green building. "The Chicago Conference Program is strong on sustainable building practices with ten sessions out of more than 60 plus," notes Conference Director Judy Hayward.

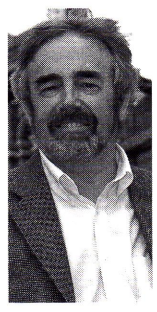
Donald Rypkema, principal of Washington, DC-based real estate and consulting firm Place Economics will deliver the keynote address, "Responsible, Sustainable and Profitable," on Thursday, September 18. Other featured speakers include Michael Lykoudis, AIA, dean of the University of Notre Dame School of Architecture, and Russell Versaci, AIA, author and principal of Russell Versaci Architecture in Middleburg, VA. Lykoudis will speak at 12 noon on Thursday on "Building in a Time of Global Warming," and Versaci will speak on "Roots of Home: Our Journey to a New Old House," on Friday, September 19 at 5:30.

Chicago is the backdrop for a number of interesting tours. For example, an all-day tour on Thursday, "From Logs to Lustron," will take visitors through seven structures built for the 1933 Chicago World's Fair. On Friday, representatives from INTBAU will lead a tour through Prairie Crossing. There's also a tour of Tiffany's largest dome and of the 1913 River Forest Women's Club building. "The tours offered this year cover the gamut of Midwestern architecture at its best," says Hayward.

The exhibits featuring traditional building products and services will be open on Friday from 11 a.m. to 5 p.m. and on Saturday from 11 a.m. to 4 p.m.

Other highlights of the three-day event include the Design Challenge and the live demonstrations by master artisans and tradespeople. In addition, the Contractor Series (seminars are designated with a CS) offers seminars and workshops of interest to contractors, builders and tradespeople. They will focus on topics such as window repair, slate roofing, moisture problems, historic masonry and ironwork.

And don't forget the gala rooftop reception on Friday at 5:30. For more information on the show, go to www.traditionalbuildingshow.com. TB



Donald Rypkema, principal of Washington, DC-based real estate and consulting firm Place Economics, will deliver the keynote address.

Michael Lykoudis, dean of the Notre Dame School of Architecture, is a featured speaker at the conference.

Conference Schedule

(**R** = residential series; **N** = new construction; **S** = sustainability; **T** = traditional trades; **P** = preservation in practice; **W** = workshops/tours, which run from three hours to all-day long)

Thursday, September 18, 2008

8 a.m. - 2 p.m.

New Urban Guild Original Green Workshop. (continued from Wed.) Separate registration required. www.newurbanguild.com

8:30 a.m. (length varies)

W01 Historic Plaster – 1500 to 1940. Introductory to advanced; 3 AIA HSW CEU; CS (Contractor Series); Rory Brennan, Principal, Preservation Plastering, Ltd., Brattleboro, VT, and John Speweik, Vice President, U.S. Heritage Group, Inc., Chicago, IL

W02 Sustainable Adaptive Reuse Tour: The River Forest Women's Club. Introductory to advanced; 2.5 AIA HSW CEUs; CS; (Bus departs promptly at 8:30 am and returns at approximately noon.); Vincent Michael, Director, Historic Preservation Program, and Paul Coffey, School of the Art Institute of Chicago, Chicago, IL

W03 From Logs to Lustron: 100 Years of Preservation Tour. Introductory to advanced; 6 AIA HSW CEUs; CS; (Bus departs promptly at 8:30 a.m. and returns at approximately 5 p.m. Lunch is included.); Todd Zeiger, Director, Northern Regional Office, Historic Landmarks Foundation of Indiana, Chicago, IL

9 – 10 a.m.

P01 Classicism 101. Introductory to intermediate; 1 AIA HSW CEU; Sheldon Richard Kostelecky, Principal, Sheldon Richard Kostelecky Architect, Lexington, MA

P02 Stabilization and Preservation of Taliesin. Introductory; 1 AIA HSW CEU; Charles J. Quagliana, architect, Senior Preservation Architect, Isthmus Architecture, Inc., Madison, WI; Carol McChesney Johnson, Executive Director, Taliesin Preservation, Inc., Spring Green, WI, and Peter Rott, AIA, NCARB, Project Manager, Isthmus Architecture, Inc., Madison, WI

10:30 – 11:30 a.m.

P03 Palladio's Influence in Midwestern Grecian Buildings. (1830-1850). (90 mins.); Intermediate; 1.5 AIA HSW CEUs; CS; Victor Deupi, Arthur Ross Director of Education, The Institute of Classical Architecture & Classical America, New York, NY, and Thomas G. Smith, Principal, Thomas Gordon Smith Architects, South Bend, IN

P04 New Technologies in the Conservation of Masonry Clad Steel Frame Buildings. (90 mins.); Intermediate; 1.5 AIA HSW CEUs; CS; Paul Noyce, Senior Corrosion Engineer, and Gina Crevello, Architectural Conservator, Electro Tech CP, Jersey City, NJ

12 noon. – 1:15 p.m. Featured Speaker

S01 Building in a Time of Global Warming: Principles of Architecture & Urbanism for the 21st Century. Introductory; 1 AIA HSW CEU; CS; Michael Lykoudis, AIA, Dean, Notre Dame School of Architecture, Notre Dame, IN

1:30 p.m.- 5 p.m.

W04 Tiffany's Largest Dome: From Rigging Through Restoration – A Workshop & Tour. Intermediate; 3 AIA HSW CEUs; CS; Mary Brush, AIA, Holabird & Root, LLC, Chicago, IL, and Neal Vogel, Principal, Restoric, LLC, Evanston, IL

W05 Wooden Window Repair Workshop. Introductory to advanced; 3 AIA HSW; CEUs; CS; Duffy Hoffman, Preservation Consultant, Elkins, WV

1:30 – 2:30 p.m.

S02 Assessing Energy Performance in Historic Buildings. (90 mins.); Intermediate; 1.5 AIA HSW CEU; CS; Mark Thaler, AIA, Principal, and Peter Ottavio, PE, LEED AP, Principal, Director of Engineering, Einhorn Yaffee Prescott, Architecture & Engineering, Albany, NY

T01 Introduction to Architectural Stone Carving. Introductory; 1 AIA HSW CEU; CS; Walter S. Arnold, Sculptor and Stone Carver, Elgin, IL

P05 Recent Award-Winning Restoration Projects in Illinois. Introductory; 1 AIA HSW; CEU; Eiliesh Tuffy, Landmarks Illinois, Chicago, IL, and Eleanor Gorski, Chicago Planning Department, Landmarks Division, Chicago, IL

2 –3:45 p.m.

S03 Global Traditional Building Networks: The Work of INTBAU. Introductory; 1.75 AIA HSW CEUs; Michael Mehaffy, Centre for Environmental Structure, Krupali Uplekar, INTBAU India, INTBAU Germany, Kyriakos Pontkis, Building Process Alliance, Steve Mouzon, New Urban Guild

3 – 4 p.m.

P06 An Introduction to Cleaning Architectural Materials with Lasers. (90 mins.); Introductory; 1.5 AIA HSW CEUs; CS; Andrzej Dajnowski, Director, Conservation of Sculpture and Objects Studio, Inc., Forest Park, IL

P07 50 Years of Chicago Historic Districts: Zoning, Economics and Politics. Introductory; 1 AIA HSW CEU; Vincent Michael, Professor, Historic Preservation Program, School of the Art Institute of Chicago, Chicago, IL

4 – 5:15 p.m.

S04 Sustainable Traditions: Energy Design and Urban Design. Introductory; 1.25 AIA HSW CEUs; Gersil Kay, Building Conservation International

4:15 – 5:15 p.m.

P08 Maintaining Mies: Managing the Restoration of Mid-Century Modernism at IIT. Intermediate; 1 AIA HSW CEU; Greg Grunloh, AIA, Architect, Holabird & Root LLC, Chicago, IL

T02 Manufactured Cast Stone in Traditional Construction and Restoration. Introductory to intermediate; 1 AIA HSW CEU; CS; David Pevey, Owner, New Orleans Cast Stone and Stucco, Holden, LA, and Danny Gonzales, Timeless Architectural Reproductions, Inc., Cumming, GA

5:30 – 7 p.m. Keynote Address and Panel Discussion. Free to all attendees.

S05 Responsible, Sustainable and Profitable: Why we matter in a rough economic climate. Introductory to advanced; 1 AIA CEU; Donovan Rypkema, Principal, Place Economics, Washington, DC, and panelists from INTBAU-USA

Friday, September 19, 2008

8:30 – 11:45 a.m.

W06 What is Wrong with My Stained Glass Windows? Introductory to advanced; 3 AIA HSW CEUs; CS; Arthur Femenella, President, Femenella & Associates, Inc., Branchburg, NJ

W07 Evaluation and Repair of Façade Systems: 1870-2000. Introductory to advanced; 3 AIA HSW CEUs; CS; Edward Gerns, Principal, Anthony Cinnamon, Senior Associate, Steven Naggatz, Senior Associate, Elizabeth Ordner, Associate III, Wiss, Janney, Elstner Associates, Inc., Chicago, IL

W08 Sustainable Traditions Tour: Exploring Chicago with INTBAU-USA. (4.5 hours); Introductory to advanced; 3 AIA HSW CEUs; Ethan Anthony, AIA, President, HDB/Cram and Ferguson, Inc., Boston, MA, and James Baird, Holabird and Root, Chicago, IL

9 – 10 a.m.

P09 How To Get Tax Credit Approval. (90 mins); Introductory; 1.5 AIA HSW CEUs; John Sandor, Architectural Historian, National Park Service, Washington, DC

P10 Coping With The Recent Past. Introductory; 1 AIA HSW CEU; CS; Jim Peters, Landmarks Illinois, Chicago, IL, and Anne Sullivan, AIA, Thornton Tomasetti, Chicago, IL

N01 Installation Of Architectural Columns. Intermediate; 1 AIA CEU; CS; John Lunday, President, Architectural Specialties and Consultants, LLC, Atlanta, GA

T03 Terra Cotta Ornament in America. Introductory to intermediate;1 AIA HSW CEU; CS; Jeff Roush, American Terracotta, Weare, NH

10:30 – 11:30 a.m.

P11 Mid-Century Modern Commercial Resources. (90 mins.); Intermediate; 1 AIA HSW CEU; CS; Carol Dyson, AIA, Senior Preservation Architect, Illinois Historic Preservation Agency, Springfield, IL

P12 Great Houses of Chicago. Introductory; 1 AIA HSW CEU; Susan Benjamin and Stuart Cohen, Authors, Acanthus Press, LLC, New York, NY

N02 Installation of Architectural Balustrades. Intermediate; 1 AIA CEU; CS; Danny Gonzales, National Sales Manager, Timeless Architectural Reproductions, Cumming, GA

T04 Natural Stone – Preparing For Restoration. Intermediate; 1 AIA HSW CEU; CS; Laurie L. Wells, Technical Sales & Marketing, Old World Stone, Ltd., Burlington, ON, Canada

P13 Putting The Numbers Together: Incentives for Rehabilitation. Introductory to intermediate; Will Tippens, Related Midwest, Chicago, IL, and Anne Voshel, AVA Consultants, Chicago, IL

11:45 a.m. – 1 p.m.

N04 Substitute Materials: The Changing Face Of Trim Products. Introductory; 1 AIA HSW CEU; CS; Kristen Baer, Territory Sales Manager, Azek Trimboards, Moosic, PA

T05 Window Repairs – Live in the Exhibit Hall Theater. Free to all registered attendees; Introductory; 1 AIA HSW CEU; Doug Gilbert, Harboe Architects, Chicago, IL, and Neal Vogel, Restoric, Chicago, IL

2:30 –3:30 p.m.

T06 Caring For Historic Wood And Painted Finishes. (90 mins.); Introductory; 1.5 AIA HSW CEUs; CS; Ted Eayrs and Walter Eayrs, Partners, Blackburn Restoration Services, LLC, Middelboro, MA

P14 The Historic American Buildings Survey 1933-2008. Introductory; 1 AIA HSW CEU; Mark Schara, AIA, Architect, National Park Service, Washington, DC

N05 Architect As Master Builder: Crafting A Responsible New Old House. Intermediate; 1 AIA HSW CEU; CS; Eric N. Kuchar, Project Architect, Connor Homes, LLC, Middlebury, VT

P15 Vintage Skyscrapers: An Economic Case For Rehabilitating. Intermediate to advanced; 1 AIA HSW CEU; Mary Brush, AIA, NCARB, Preservation Group Leader, and Thomas Lassin, RA, Architect, Holabird & Root LLC, Chicago, IL

T07 Secrets, Mysteries And Technical Aspects Of Hardwood Floors. Live in the Exhibit Hall. Free to all registered attendees; Intermediate.1 AIA HSW CEU; CS; Thomas D. Osborn and Frances G. Welson, Mosaic Hardwood Floors, Holyoke, MA.

4 – 5 p.m.

T12 Maintaining Plaster And Wood: Lessons From Chicago Bungalows. Introductory; 1 AIA HSW CEU; CS; Gary Dulock, Touches of Illusion, Inc., Oak Park, IL

T08 Classic Master Painter Colors. Introductory to advanced; 1AIA HSW CEU; CS; John Crosby Freeman, The Color Doctor, Norristown, PA

S07 Integrating LEED And Historic Preservation Requirements. Intermediate; 1 AIA HSW CEU; Allen F. Johnson, Director, Midwest Office, MacRostie Historic Advisors, Chicago, IL

P17 Preserving Lincoln's Cottage. Intermediate to advanced; 1 AIA HSW CEU; CS; John M. Evans, LEED AP, Preservation Specialist, Elisabeth Dubin, RA, LEED AP, Preservation Architect, and George C. Skarmeas, AIA, AICP, Principal, Director of Preservation Architecture, RMJM Hillier, Philadelphia, PA

S08 Beyond New Urbanism: Bringing Urbanism Back To The Suburbs. Introductory to intermediate; 1 AIA HSW CEU; Michael J. Romero, Partner, and Aaron M. Cook, Partner, Romero Cook Design Studio, Chicago, IL

T09 Winterthur: A Sourcebook For Georgian And Federal Style Millwork. Intermediate; 1 AIA HSW CEU; CS; Brent Hull, President, Hull Historical, Fort Worth, TX, and Christine G.H. Franck, Christine G.H. Franck, Inc., New York, NY

5:30 – 6:30 p.m. Keynote Address. Free to all attendees.

R01 Roots of Home: Our Journey to a New Old House. Introductory to advanced; 1 AIA HSW CEU; Russell Versaci, AIA, Russell Versaci Architecture, Middleburg, VA, author, *Creating a New Old House* (Taunton Press, 2003) *Roots of Home* (Taunton Press, 2008)

5:30 – 8:30 p.m.

Gala Reception: Rooftop, Navy Pier

Saturday, September 20, 2008

8:30 –11:45 a.m.

W09 Lean & Green: A Master Class On Early 20th Century Planning Principles. Introductory to advanced; 3 AIA HSW CEUs; Thomas E. Low, AIA, Director of Town Planning, Duany Plater-Zyberk & Company, Charlotte, NC, and Thomas W. Hanchett, Ph.D., Historian, Museum of the New South, Charlotte, NC

W10 Understanding Lime Mortar Workshop. (2 hrs.); Introductory to advanced; 2 AIA HSW CEUs; CS; John Speweik, Vice President, and Mario Machnicki, President, U.S. Heritage Group, Inc., Chicago, IL

8:30– 9:30 a.m.

R02 Traditional Timber Framing For Contemporary Sustainable Building. Introductory to intermediate; 1.5 AIA HSW CEUs; CS; Stewart Elliott, Eastern Regional Manager, Riverbend Timber Framing, Blissfield, MI

T10 Restoring Wood Windows: Adding Value. Introductory to advanced 1 AIA HSW CEU; CS; Jack P. Patchin, Owner, and Rhonda Deeg, Craftsperson; Ol' House Experts, Madison, IN

R03 Working in the Arts & Crafts Tradition: Architectural Elements. Introductory; 1 AIA HSW CEU; Sandra Vitzhum, AIA, Architect, Montpelier, VT, and Michael Fitzsimmons, Decorative Arts, Chicago, IL

S09 Lessons From A LEED Gold Renovation: Lincoln Hall. Introductory to intermediate; 1 AIA HSW CEU; CS; Susan D. Turner, Architect, and Jessica Figenholtz, LEED, AP, Bailey Edward Architecture, Chicago. IL

R04 Exterior Colors For Bungalows And Romantic Revival Homes. Introductory to advanced; 1 AIA HSW CEU; CS; John Crosby Freeman, The Color Doctor, Norristown, PA

10 – 11 a.m.

T11 Why Repair Plaster? Introductory to intermediate; 1 AIA HSW CEU; CS; Rory Brennan and Laurie Klenkel, Principals, Preservation Plastering, Ltd. and Big Wally's Adhesives, Inc., Brattleboro, VT

R06 Working in the Arts & Crafts Tradition: Interior Details. Introductory; 1 AIA HSW CEU; Michael Fitzsimmons, Decorative Arts, Chicago, IL and Sandra Vitzthum, AIA, Architect, Montpelier, VT

S10 Early 20th Century Industrial Housing: A Sustainable 21st Century Resource. Introductory; 1 AIA HSW CEU; CS; Paul A. Myers, Executive Director, Marktown Preservation Society, East Chicago, IL

P20 Classical Chicago: The Classical Tradition in Public Art & Architecture. David Mayernik, President, David Mayernik, Ltd., South Bend, IN, and Thomas Rajkovich, President, Thomas Norman Rajkovich Architect, Ltd., Evanston, IL

R05 Additions to Historic Homes: A Critical Concern. Introductory; 1 AIA HSW CEU; Cindy Roubik, Chicago Planning Department, Landmarks Division, Chicago, IL, and David Woodhouse, David Woodhouse Architects, Chicago, IL

11:15 a.m. – 12:30 p.m.

P16: Working With an Architect: Presented by AIA Chicago. Live in the Exhibit Hall. Free to all registered attendees; Introductory; Chris Turley, AIA, President, Turley Architects, Evanston, IL

12:45 p.m. –1:45 p.m.

R06 Restoring Chicago Bungalows Block By Block. Live in the Exhibit Hall. Free to all registered attendees; Introductory; 1 AIA HSW CEU; CS; Annette Conti, Executive Director, and Faith Foley, Historic Chicago Bungalow Association, Chicago, IL

1 – 2 p.m.

T13 Restoring And Preserving Historic Porches. Introductory to intermediate; 1 AIA HSW CEU; CS; Neal A. Vogel, Principal, Restoric, LLC, Evanston, IL

P21 Architectural Photography: Lessons from The Historic American Buildings Survey. Introductory; AIA HSW CEU; Robert Shymanski, Photographer, Chicago, IL

R07 The Pantry In The American Home. Introductory to intermediate; 1 AIA HSW CEU; Catherine Seiberling Pond, Architectural Historian and author of *The Pantry – Its Historic and Modern Uses* (Gibbs Smith, 2007), Hancock, NH

T14 Maintaining And Repairing Roofs: Tips For House Tops. (90 mins.); Introductory to advanced; 1.5 AIA HSW CEU; CS; Gordon Bock, Editor-at-Large, *Old-House Journal*, Chantilly, VA

2:30 –4 p.m.

N06 Design Challenge Presentations And Awards. Live in the Exhibit Hall. Free to all registered attendee; Introductory to advanced; 1.5 AIA CEUs; CS

Exhibit Hours:

Friday, September 19, 11:00 am – 5:00 pm

Saturday, September 20, 11:00 am – 4:00 pm

The Shows Must Go On

IN THE EARLY 1900s, fishermen, sailors, farmers and their families from across New Hampshire and deep into Maine and Massachusetts would descend on Portsmouth for distraction from workday monotony. A dozen theaters thrived along the primly Federal brick streetscapes of America's third oldest city, founded in 1623. The auditoriums were often fantastically Classical, painted and sculpted with flora and goddesses. At Portsmouth's grandest performance venue, the 1878 Music Hall, a hip-roofed brick exterior on a quiet side street belied a domed room with profusions of cupids, palmettes, columns, swags and lyres. When it opened, a local newspaper raved about the "decoration of its interior rivaling any other of its size in New England." And the mayor predicted it would "exert a refining influence upon those who occupy it."

Celebrities trod the stage, including Mark Twain, Harry Houdini, John Philip Sousa, Buffalo Bill Cody and Maude Adams (best known as the original Peter Pan). Shakespeare's plays were performed there, along with sophisticated American works about the lives of Joan of Arc or Thomas Edison. By the 1910s, the Music Hall also offered minstrel and vaudeville shows and movies, but it could not compete with the purpose-built cinemas springing up in the region. Although owners attempted to modernize with boxy seats and thick coats of white paint, the Music Hall was largely unprofitable after the 1920s, and by 1986 it was slated for demolition or condo conversion.

PROJECT
The Music Hall,
Portsmouth, NH

Architect
TMS Architects,
Portsmouth, NH

Decorative Painting
EverGreene Painting
Studios, New York, NY

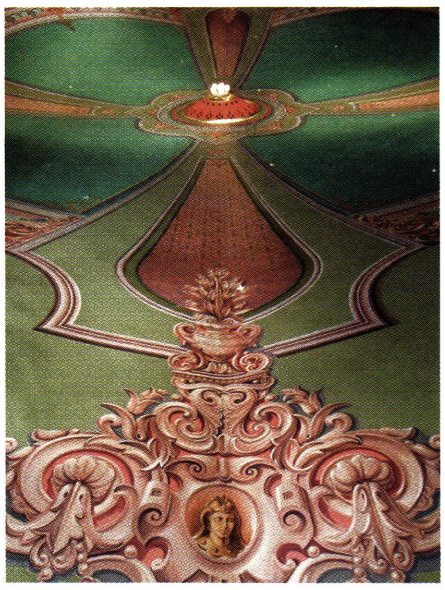
No other vintage theater survives in Portsmouth. Since 1988, the Music Hall has been run as a nonprofit, complete with Victorian stage rigging and 1940s movie projectors, and has undergone steady restoration. The performer roster gets more stellar each year: 100,000 tickets are sold annually for a huge variety of musical, theatrical, literary, cinematic and kid-friendly events, starring the likes of Wynton Marsalis, Ken Burns, Suzanne Vega, Alan Alda and Barbara Walters.

In the past two years, jaw-dropping architectural improvements have been unveiled. Portsmouth-based TMS Architects, with EverGreene Painting Studios of New York, has researched, excavated and replicated ornament that EverGreene founder Jeff Greene calls "one of the most exciting archaeological finds I've ever come across." He adds, "We've worked in over 200 theaters, and this artwork was more exuberant than anything we've uncovered before."

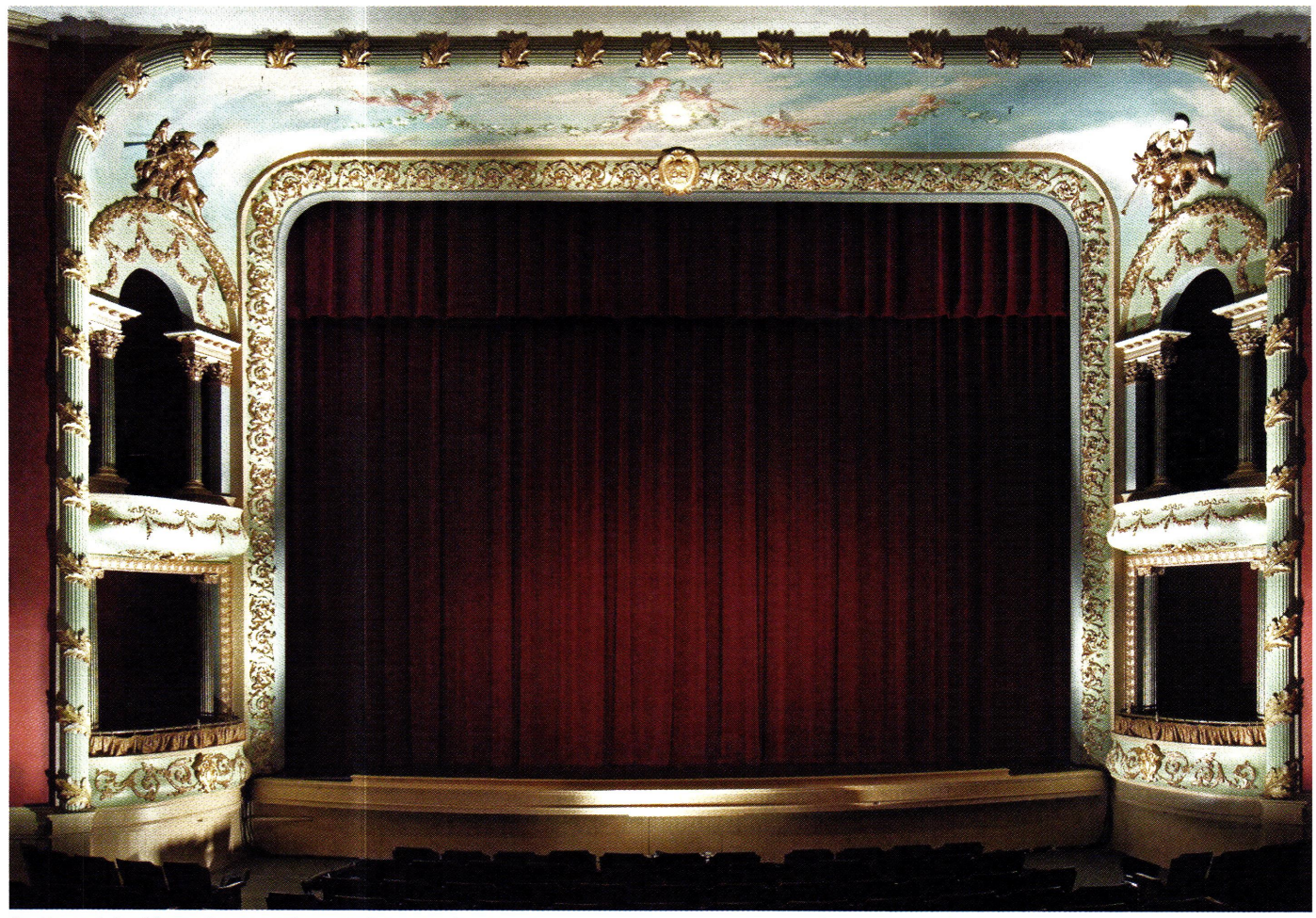
Before the surface treatments began in 2006, TMS had already stabilized the envelope: "The gutters had failed, there were leaks all over the place," recalls principal John W. Merkle. During the first phase of interior restoration, focused on the proscenium, EverGreene found romantic murals under the whitewash; cherubs wrap flowery vines around a moon and an arrow-pierced heart. EverGreene artists replicated the artwork on canvas at its New York workshop and had the plaster planes and reliefs patched — some gouged sections were held together by little more than masking tape.

An austere brick pilastered façade on a quiet side street belies the Music Hall's exuberant polychrome décor. Photo: Tom Cocchiaro

The dome's giant salmon-colored quatrefoil stretches across a teal backdrop of faux damask, bordered by trompe l'oeil moldings and urns sprouting foliage. Photo: Dan Gair, Blind Dog Photo



Each quatrefoil segment ends in tassels and a portrait of a Greek goddess. Photo: Dan Gair, Blind Dog Photo

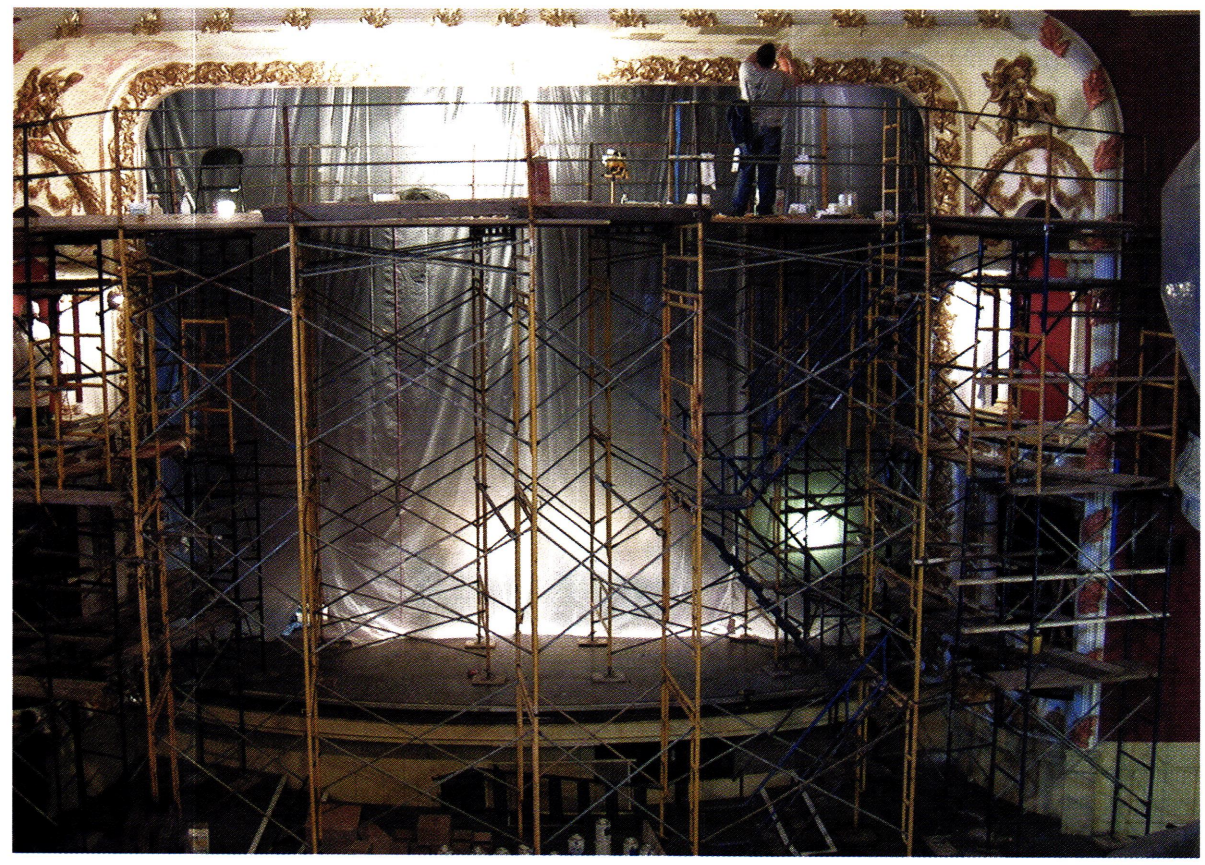


On the oak-leaf-framed proscenium, cupids wrap flowery vines around a moon and arrow-pierced heart. Sculpted cupids and swags crown arched box seats with Corinthian columns. Photo: Gary Langley, Blind Dog Photo

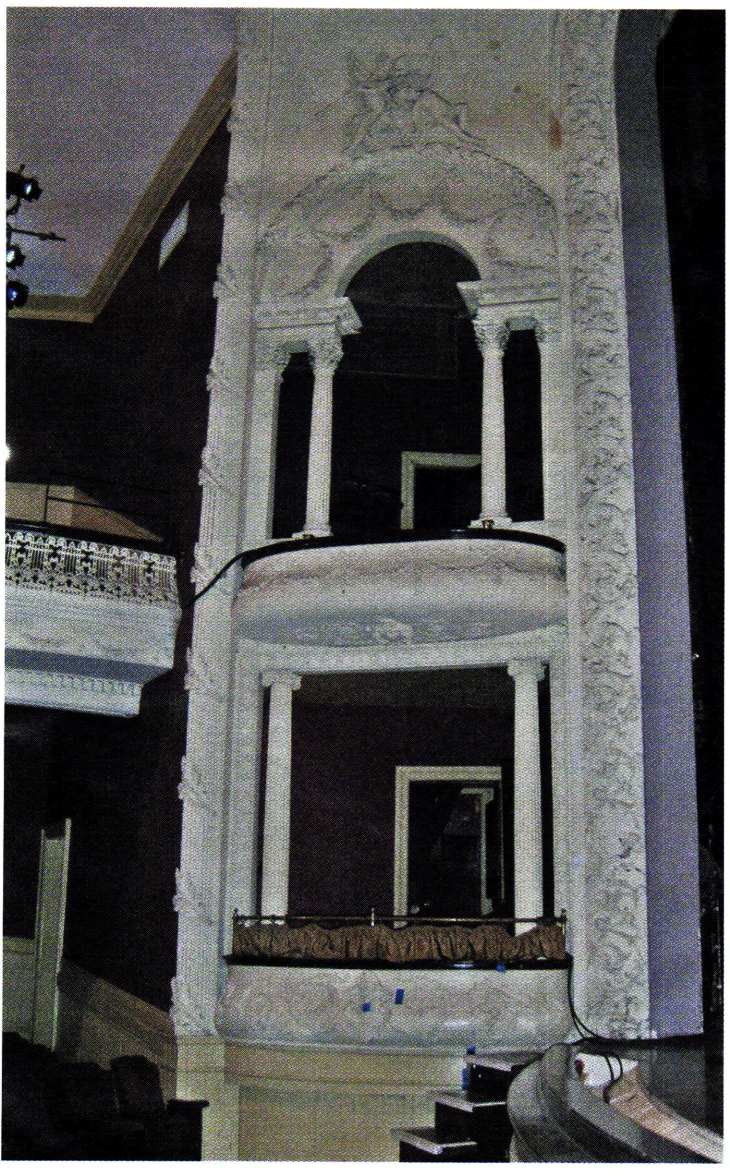
In early 2007, EverGreene investigated past decorative schemes on the ceiling, where vintage photos showed constellations and zodiac signs. Those celestial scenes turned out to be a second round of decorative painting, while the original was a spectacular Victorian composition: a salmon-covered quatrefoil, on a teal backdrop patterned to resemble damask, bordered in trompe l'oeil moldings and urns sprouting foliage. EverGreene reproduced the arrangement at its workshop in hundreds of canvas sections, then assembled them onsite within a six-week deadline for a debut last September.

"There's a lovely subtle sunniness to the palette on the dome," says Kim Lovejoy, EverGreene's VP for restoration. The interior's overall impact, she adds, "is totally unexpected, hidden away on that side street. It's counterintuitive to everyone's image of Portsmouth as a Federal town."

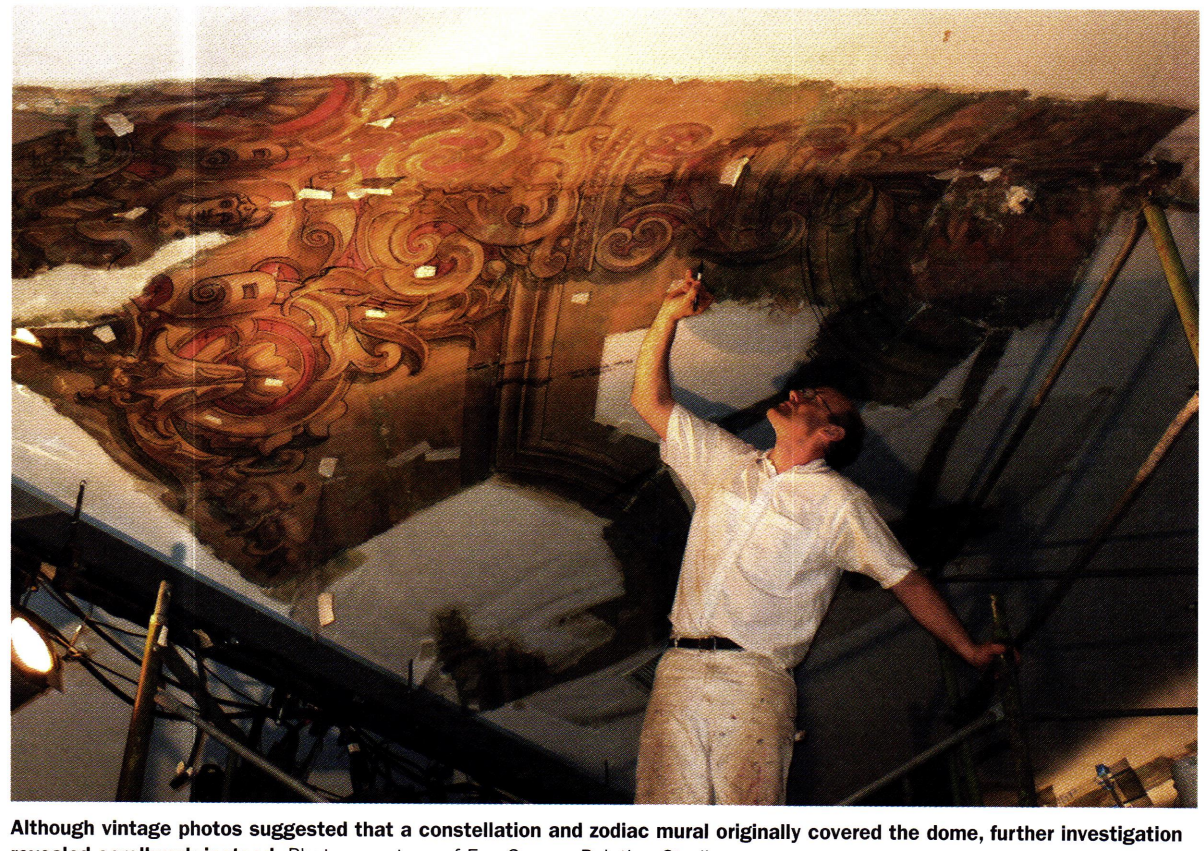
The Music Hall has remained open throughout its restoration; audiences have happily maneuvered around the scaffolding. "We've just apologized for the dust, and never had to close," says Merkle. "It even stayed open this summer, while the basement was excavated and transformed into a new lobby, restrooms, concession stand and bar.



EverGreene had to patch plaster planes before applying a canvas replacement of the proscenium's tableau of cupids. Photo: courtesy of the Music Hall

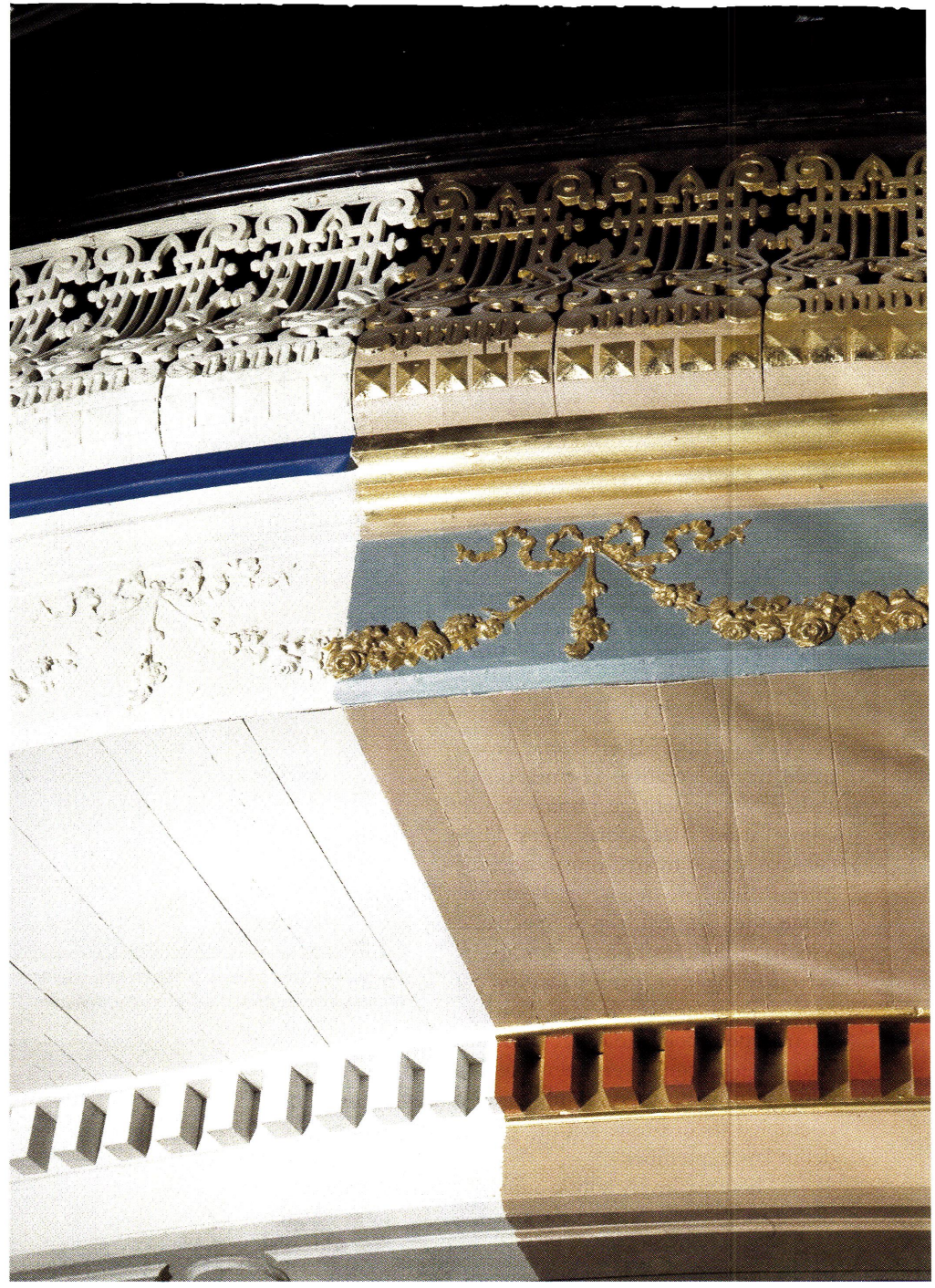


Elaborate reliefs along the box seats had languished behind whitewash for decades. Photo: courtesy of the Music Hall



Although vintage photos suggested that a constellation and zodiac mural originally covered the dome, further investigation revealed scrollwork instead. Photo: courtesy of EverGreene Painting Studios

Above and right: EverGreene staff regilded the balcony's cast-iron lyres and plaster swag reliefs. Photo: Dan Gair, Blind Dog Photo

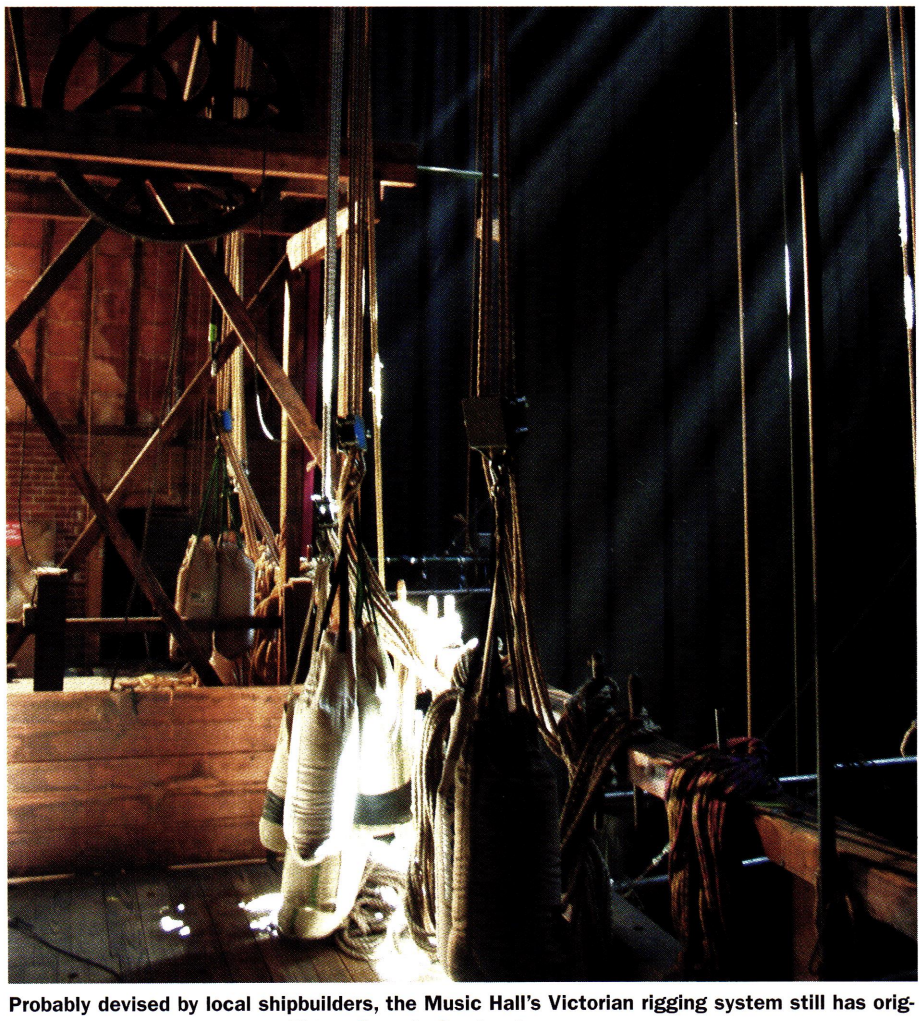


"We've had a small mining operation there," Merkle adds, only half-joking: earthmoving equipment was brought in to dig out bedrock shale around brick support piers. In the resulting tall spaces, the sound-blocking ceiling hangs from shock absorbers, and Minneapolis-based designer Jason McLean has devised Art Nouveau-flavored décor. Gilded Corinthian columns will be juxtaposed against sinuous vine motifs extending from the seating legs to the box office. Walls will be collaged with Music Hall paper ephemera; fragments of programs, photos, ads, and sheet music will overlap.

"The lobby will be a beautiful fantasy, reflecting our sense of imagination and joy, and showcasing our history in a theatrical way," says Patricia Lynch, executive director of the Music Hall. "It'll be a space with 'wow' impact. For a farm boy from rural New Hampshire in the early 1900s, coming here was a transporting experience, and that should still be the case for the today's harried executive who's turned off his BlackBerry with a thousand messages to be here."

Keeping the theater open during the restoration, she adds, "is a very out-of-the-box approach, I realize. But audiences are what make all things happen for theaters. We didn't want people to get out of the habit of coming here. This is an extraordinary community resource, it has a centrality to people's lives. The work we've done has become everybody's restoration. People cried when we unveiled the murals, like they were at a wedding, and you want to nurture and treasure that kind of affection." – *Eve M. Kahn*

Each canvas replica of a dome petal nearly filled a wall at EverGreene's expansive Manhattan workshop. Photo: courtesy of EverGreene Painting Studios



Probably devised by local shipbuilders, the Music Hall's Victorian rigging system still has original pulleys and hemp ropes. Photo: Quentin Stockwell

This spring, the basement was excavated and bedrock shale dug out to make room for a new lobby, restrooms, bar and concession stand. Photo: courtesy of the Music Hall

THE YEAR OF PALLADIO
1508~2008

THE INSTITUTE OF
CLASSICAL ARCHITECTURE
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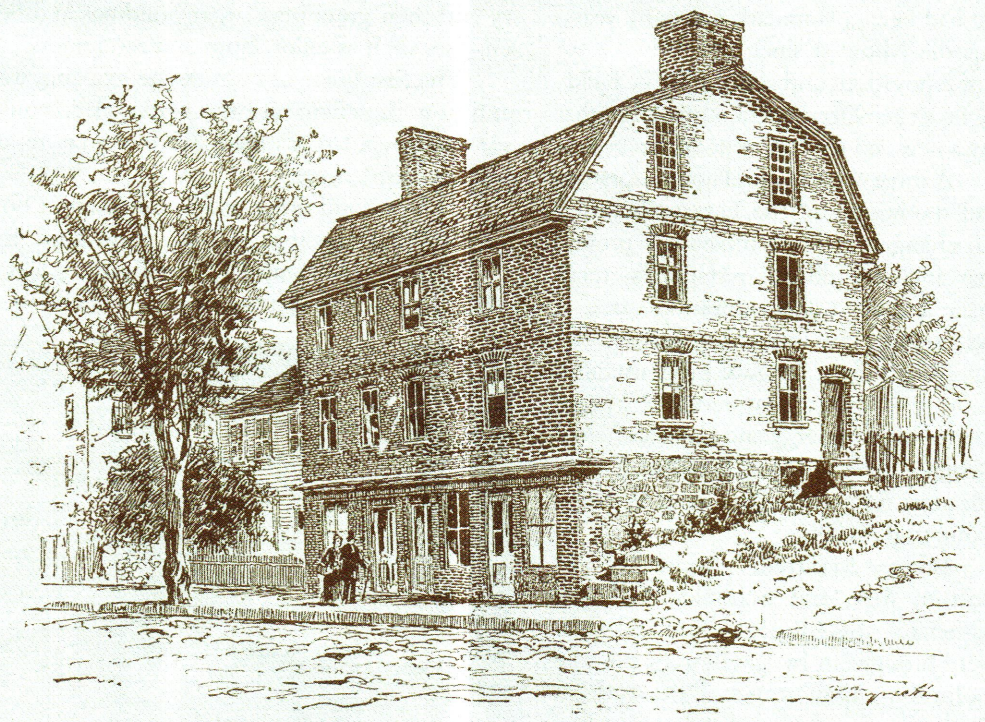
in collaboration with AIBD and Period Style Homes, Inc. presents

ANNAPOLIS HOUSE STYLE WEEKEND TOUR

American Georgian and 20th Century Colonial Revival
October 3–5, 2008



For further information or to register for any of our tours please visit our website at www.classicist.org *or contact Michael Gormley at mg@classicist.org.*

Built in 1908 and added to over the years, the 1,000,000-sq.ft. Lazarus building in Columbus, OH, has been revived as a mixed-use structure with components for offices, retail, science and the arts. In addition to restoring and cleaning the façade, the architects replaced the windows, dramatically improving the appearance of the building and bringing in more natural light. They also created a galleria topped with a skylight in a former alley that had bisected the building. All photos: Brad Feinknopf, Feinknopf Photography, courtesy of Schooley Caldwell Associates

A Million to One

WHEN THE DOORS of the Lazarus building in downtown Columbus, OH, closed in August, 2004, it marked the end of an era. Built in 1908, the 1,000,000-sq.ft. former family-owned department store had been a landmark for many years, a destination point for shoppers throughout the Midwest since the early 1900s. Over the years, it had undergone a number of renovations and additions. The building's most recent tenant was Macy's, part of the Federated Department Stores chain that donated it to the city when it left in 2004. Now, a new and very different era has begun.

PROJECT

Lazarus Building, Colombus, OH

Design Architect

Elkus Manfredi Architects, Boston, MA; David Manfredi, AIA, Principal in Charge

Architect and Engineer of Record

Schooley Caldwell Associates, Columbus, OH; Thomas R. Matheny, AIA, Principal in Charge

Construction Manager

Turner Construction, New York, NY

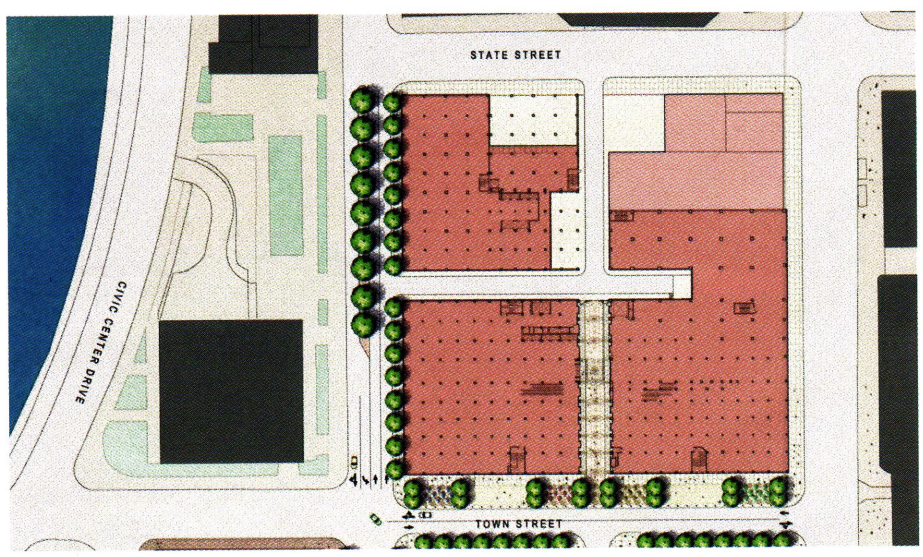
A three-year, $60-milllion restoration and renovation of the Lazarus building has changed it into a mixed-use project that includes offices, restaurants, retail space and artist and exhibition space. It has become an important part of the city's downtown renewal program, and, on top of that, it has received a gold Leadership in Energy and Environmental Design – Core and Shell (LEED-CS) certification from the U.S. Green Building Council (USGBC).

Elkus Manfredi Architects of Boston, MA, and Schooley Caldwell Associates (SCA) of Columbus, OH, were brought in by the new owner, the Columbus Downtown Development Corp. and their developer, The Georgetown Company, to direct the project. The bulk of the work has been completed and some tenants such as the Ohio Department of Job and Family Services and the Ohio Environment Protection Agency have already moved in. Columbus mayor Michel B. Coleman welcomed the change, noting, "We not only renovated an historic Columbus landmark, we created space for 1,800 jobs downtown in the most significant 'green' building in the Midwest."

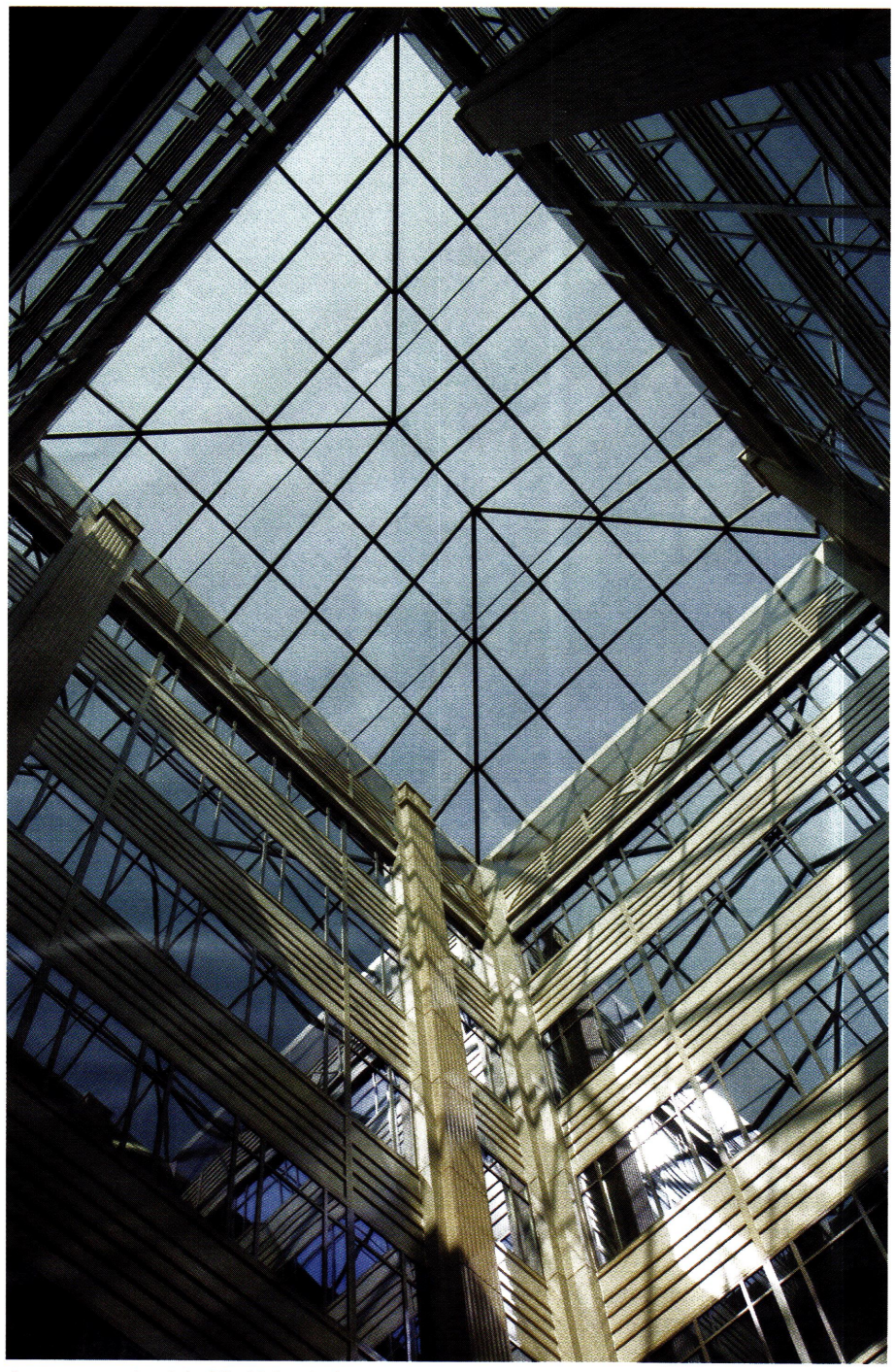
"We were brought in to figure out what was the best reuse of the building," says principal in charge David Manfredi, AIA, of Elkus Manfredi. "It had been one of those grand old traditional department stores. It was actually an accumulation of buildings that had grown up over time. There's a great deal of nostalgia for these traditional department stores. Many of them started out at the turn of the century and then grew into larger buildings and became little cities with many different uses such as tailor shops and restaurants."

The first order of business, he explains, was to "try to understand the building and how the client and the marketplace could use it. The most obvious use was for traditional larger offices. We looked at residential, but it didn't make sense. The market wasn't there."

"The second order was to think about how it fits into the streetscape, and the over-arching mission was to contribute to the revitalization of downtown Columbus," says Manfredi. "The building does occupy an important intersection and a big part of the project was thinking of how we enhance pedestrian traffic downtown."



The Lazarus building fills an important part of Columbus' downtown and its history. To promote development to the south, the main entry was moved from High St. to Town St. The galleria runs north/south from Town St. to the mid-block alley (approximately 185 ft.) at Chapel St. There is a two-story grade change from High St. to Front St. Site plan: courtesy of Schooley Caldwell Associates



A new approximately 36x40-ft. skylight tops the lightwell in the center of the galleria, bringing natural daylight into the building.

Light entering the Lazarus building through the skylight filters down into the pedestrian galleria.

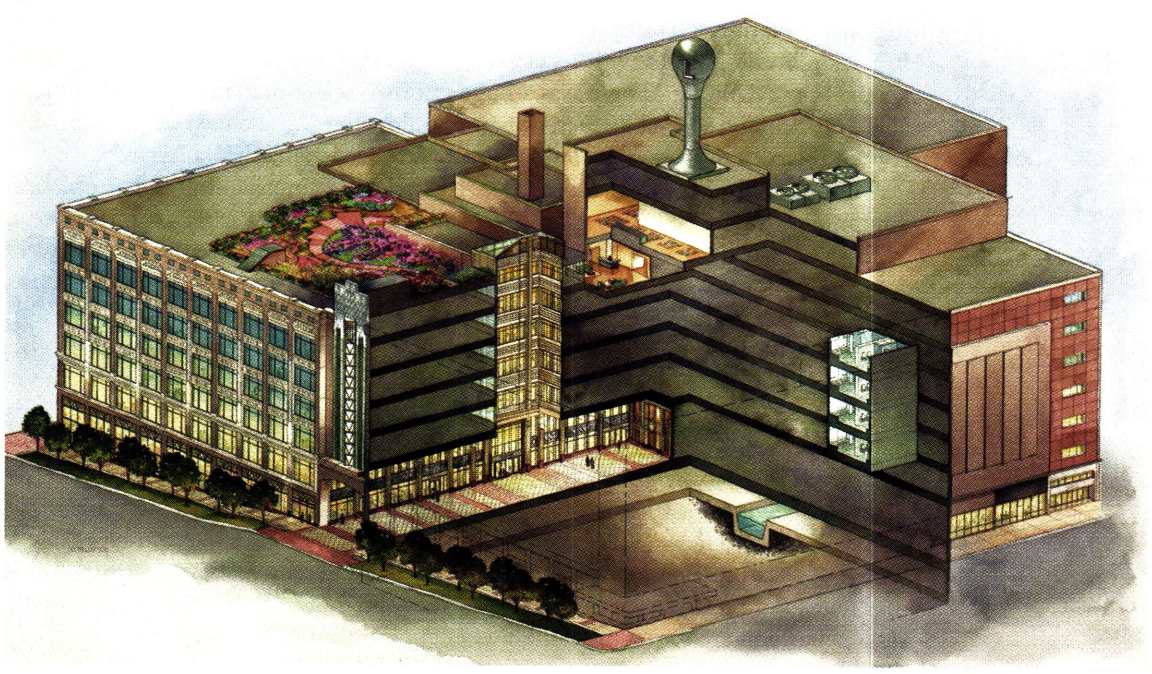
"We have completed phase one and are just about finished with phase two, the lower floors," says Thomas. R. Matheny, AIA, principal in charge at Schooley Caldwell Associates. "Our project involved the core and the shell, the exterior work, building envelope, roof, infrastructure, vertical circulation, fire protection and the mechanicals. This was an adaptive reuse project. It is now a mixed-use building. We kept some of the architectural features of the department store, such as ornamental plaster ceilings, but there are many new elements as well."

"The goal was to create office, science, retail and arts components," says Matheny. "The office component has been wildly successful; that part of the building is almost full. The arts component has been successful as well. The Ohio State University has gallery and studio space. The science component is still being explored and we are working on the retail component. Three sides of the building on the street level have been reserved for retail and food services, although there are no commitments yet."

When Elkus Manfredi and SCA came to the project, they found an eight-story eyesore with most of its windows filled in. It occupies most of a city block bounded by Town St. to the south, Front St. to the west, High St. to the east and State St. to the north, in a downtown area known as the Riversouth District. Renovation projects completed during the history of the building had used a hodgepodge of approaches and construction techniques, resulting in various construction types and floor levels that didn't match. In addition, there is a two-story grade change from the east to the west sides of the building.

On the exterior, the brick and terra-cotta façade on two sides (Front St. on the west side and Town St. on the south) was cleaned, repointed, restored and repaired by H.K. Phillips Restoration of Columbus, OH. More than 150 windows that had been filled in for retail purposes were reopened and replaced with metal windows. "This was the biggest visual change to the building," says Matheny. "Over the years the department store had filled in the windows, so it had a blank face on the exterior. The new ones are essentially storefront windows, but with the same proportion and divisions as the original windows. It was a dramatic change, not only to the outside but also to the inside of the building."

Another major change was the creation of the galleria



This cut-away rendering shows the position of the new entry on Town St., the galleria with the skylight and the 15,000-sq.ft. rooftop garden. Glass along the sides of the lightwell and the galleria brings light into the inner reaches of the building. Rendering: courtesy of Elkus Manfredi Architects

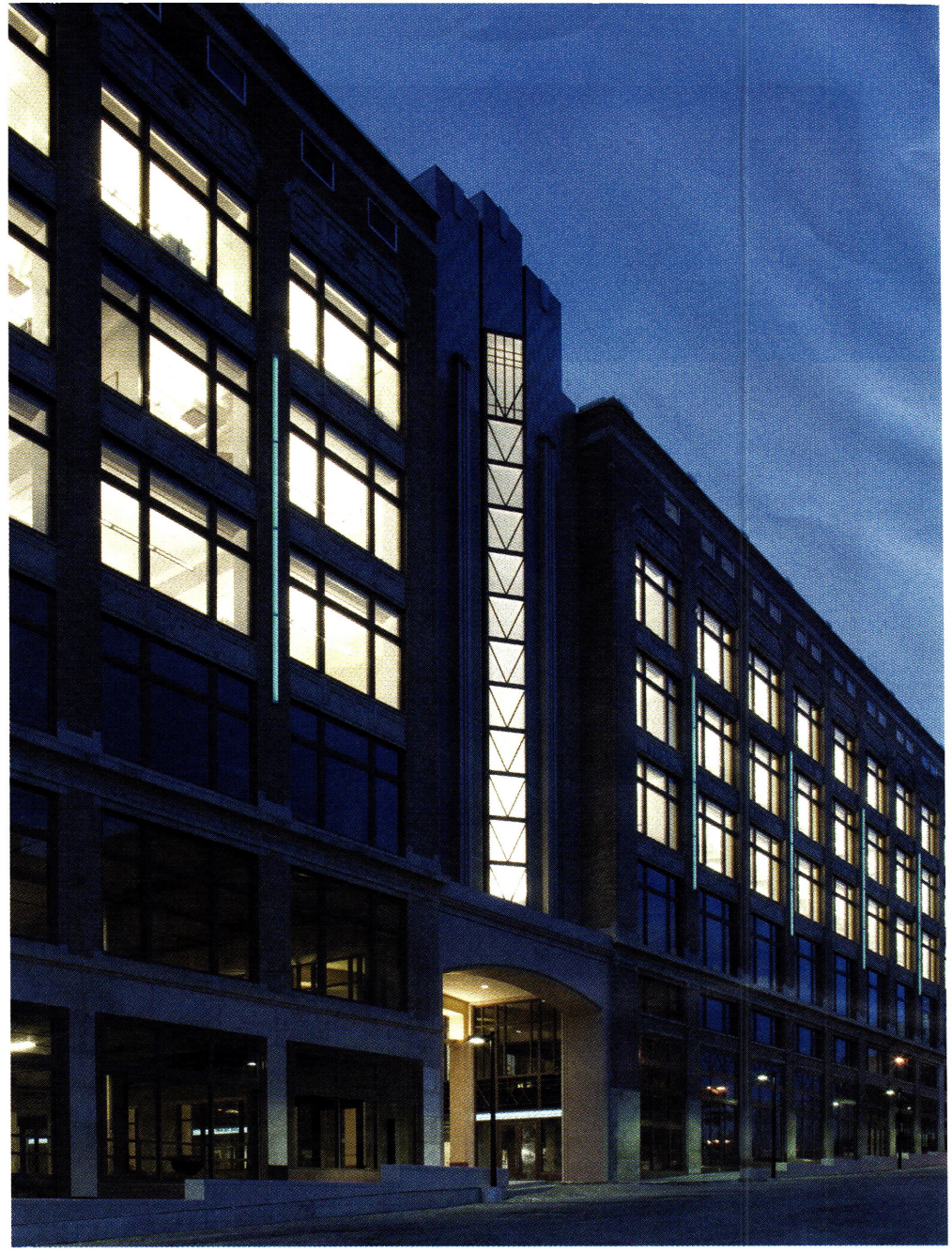
The entrance to the Ohio Department of Job and Family Services is located in the galleria under the lightwell.

Abandoned in 2004 by the Federated Department Stores chain, the building was in danger of demolition. With its windows filled to make room for interior displays, the Lazarus building looked like an abandoned warehouse.

and lightwell. A portion of a service alley that had bisected the building was converted into a two-story window-lined pedestrian galleria. This extends approximately 185 ft. from the new entrance on Town St. approximately halfway through the building to Chapel St. The remainder of the service alleys on Chapel St. and Wall St. are still open.

A skylight in the center of the galleria that is approximately 36 x 40-ft. covers a lightwell, bringing natural light into the galleria and into each of the seven tenant floors. Thomas Glass Co. of Westerville, OH, built and installed the glass skylight and also did the glass work at the entry of the building. The firm was also responsible for the new windows.

This galleria is now the central organization element of the building. "This was formerly a service alley and lightwell for the building," says Manfredi. "We saw it as an opportunity to create a front entry on Town Street and to bring pedestrians downtown. There are future plans for a park along the river and some residential development is happening. We wanted to put the entrance in a location where we could take advantage of this development." With the creation of the galleria, the main entry was moved from High St. to Town St. on the south. Individual lobbies for major tenants open off the galleria.



The main entry is now on Town St. This side of the building is lined with storefronts.

A new lobby was created for the Ohio EPA, one of the first tenants. Materials containing recycled components such as terrazzo made with recycled glass were used throughout the building, along with renewable materials such as bamboo and cork.

Other new features include the 15,000-sq.ft. rooftop garden on one section of the building and the rainwater harvesting system. Matheny explains that the rainwater system captures water and stores it in a 50,000-gal. tank that already existed on the roof (a landmark on Columbus' skyline) and also in a new 40,000-gal. tank that was added to the basement. It is used to flush toilets, to provide drip irrigation to the roof garden and for the cooling towers. "All of these factors together – the rainwater harvesting system, low-flow faucets and plumbing and waterless urinals – have dramatically decreased the amount of domestic water the building uses," says Matheny.

Another part of the sustainability strategy involved recycling materials from the building and using materials with high recycled content. "We set out from the beginning to recycle as much of the waste as we could," says Matheny. "More than 50%, all of the debris – concrete, steel, carpet, ceiling tile – were recycled. That was a big effort. You have to find entities that will take these materials and actually recycle them and the debris had to be sorted and weighed before they left the site."

In total, the debris that was recycled included 2,000 tons of steel, 1,000 tons of concrete, 300 tons of used carpeting, 100 tons of ceiling tile and 50 tons of wood - more than 11,000 tons of material that would have otherwise gone into landfill. If the entire building had been demolished, it was estimated that it would have created enough construction debris to fill the Ohio Stadium three to four stories deep.

High recycled content materials were also used. "For example, we used flooring made of tires, terrazzo containing recycled glass, bathroom partitions made from pop bottles, carpet with recycled backing, and all of the drywall has recycled facing," says Matheny. "There was a huge effort to select materials that are sustainable and rapidly renewable, such as bamboo flooring. We also used cork flooring and cork baseboard, and some wood flooring that was recycled from other buildings."

Energy efficiency was also the goal in selecting mechanical and ventilation equipment. In fact, all of the LEED planning began very early in the process. "LEED certification was the goal from the beginning," says Matheny. "We were actually a pilot project in the LEED-CS program. Achieving the gold status was quite a feat considering the size and nature of the building."

The USGBC has said that building to LEED standards can increase the cost of construction by 3-5%, but adds that the payoff comes in the operation. Matheny says the Lazarus project came in on budget and that building to LEED standards didn't add significantly to the timetable. "It may have taken a little longer to sort and weigh the debris," he says.

Matheny laments that many of the big downtown department store buildings have been lost. "They are blank slates, basically big warehouses that can be adapted. Those of us in preservation have always said we should recycle existing urban buildings instead of building out in greenfields. Recycling historic buildings is inherently sustainable; you are recycling embodied energy instead of tossing it into landfill."

"I give a lot of credit to our client and to the city," says Manfredi. "Reusing these historic buildings to reinvigorate the streetscape and to do it in a sustainable manner are big and worthy goals." - *Martha McDonald*

The historic Granite Building in Milford, MA, was saved from demolition by Consigli Construction, who incorporated it in the design of its new headquarters a half-mile away; the company dismantled, moved and rebuilt the structure at the new site and added to it at the rear. Photo: Peter Vanderwarker

Rose-Tinted Vision

SINCE ITS DISCOVERY in the 1870s, Milford Pink, the unique pink granite of Milford, MA, has been prized for its durability and subtle, mica-flecked color. Among the many public buildings and monuments that contain Milford Pink are the Statue of Liberty (its base) and both Penn and Grand Central stations in New York City; the Franklin Delano Roosevelt Memorial in Washington, DC; and the Boston Public Library.

PROJECT

The Granite Building, Milford, MA

Architect

Amsler Mashek MacLean Architects Inc., Boston, MA

Landscape Architect

Architerra Inc., Boston, MA

General Contractor

Consigli Construction Co., Inc., Milford, MA; Chris Dabek, project manager; Mike Murphy, pre-construction manager; Bob Barry, project superintendent

Before the stone sparked a quarrying boom, Milford was a thriving manufacturing center for shoes and boots. However, its economy and demographics changed forever as stonecutters from Ireland, Italy and Scandinavia flocked to the new quarries and settled in the town. Milford met the needs of its expanding population with increased public building, much of which used its namesake stone. And for many residents, one particular pink granite building holds very special memories – the former St. Mary's Grammar School, which once stood on Winter Street.

Designed by Milford resident Robert Allen Cook, the two-story, 10,000-sq.ft Colonial Revival building was constructed in 1896 and served as St. Mary's until 1974 and as Milford's second Middle School from 1977, following its purchase and renovation by the town. It was ravaged by fire in 1985 and subsequently boarded up; to the consternation of locals, it remained that way for 17 years, becoming an eyesore and a hazard.

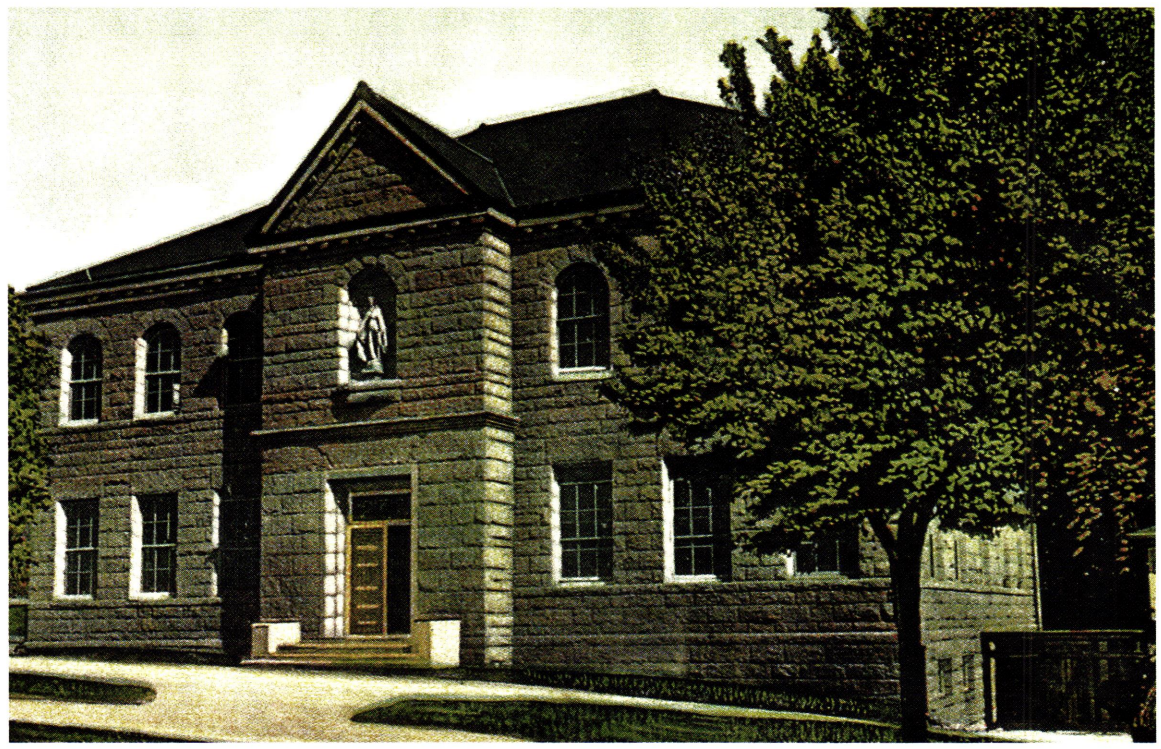
In 2002 the Milford School Building Committee hired consultants to complete a feasibility study on whether the "Granite Building" should be renovated or demolished. Its conclusion – that demolition was the only cost-effective solution – prompted Preservation Massachusetts to include the Granite Building on its list of "10 Most Endangered Buildings" that year and residents, many of whom had attended the school, to voice their opposition in the local papers and at Town Hall meetings.

Consigli Construction Co., Inc., a building company that has been based in Milford for more than 100 years, shared these concerns. Coincidentally, it was on the lookout for new premises, having outgrown its cramped headquarters on Milford's Main Street. Consigli required more office space than the existing Granite Building could provide, but was eager to incorporate it in its plans. "The owners have a really strong commitment to Milford," says Chris Dabek, project manager. "We're here to stay and we hold the Granite Building in great affection, as does much of the town. A good portion of the town attended school there, before and after it was transferred to the Milford school system, so they have a lot of stories about it. Like them, we wanted to see it retained, and used for something worthwhile."

Company president Anthony Consigli and vice president Matthew Consigli began negotiations with the town of Milford in 2004 to restore and reuse the building. However their options were severely limited by adjacent school buildings on three sides. With the possibility of building an extension onsite quickly discounted, they had an unusual idea: "Can we move it?"

They suggested dismantling the Granite Building brick by brick, transporting it and rebuilding it at a new location, a half-mile away on Sumner Street. Once relocated, a new 10,000-sq.ft. addition designed by Amsler Mashek MacLean Architects

Following a fire in 1985, the Granite Building was boarded up for 17 years. It became an eyesore and suffered extensive interior water damage from a broken skylight. Photo: Consigli Construction



Right: The Granite Building was designed by Milford resident Robert Allen Cook and constructed in 1896 on Winter Street. It served as St. Mary's Grammar School until 1974 and as Milford's second Middle School from 1977, following its purchase and renovation by the town. Historical drawing: courtesy of Consigli Construction

Below right: Consigli contracted Boston-based Digital Geographic Technologies to conduct a laser survey of all four elevations before the Milford Pink exterior and brick back-up were removed. Photo: Consigli Construction

of Boston, MA, would be added. It was not the first time that Consigli had carried out a dismantle-and-rebuild project – Dabek, along with Consigli's pre-construction manager Mike Murphy and project superintendent Bob Barry, had overseen two, including a chapel tower restoration at Bowdoin College in Brunswick, ME. Though that project had been completed in place, Consigli was confident that with the same team, the fundamentals would be the same. "We had taken down two 120-ft.-tall towers stone by stone [at Bowdoin College], cataloged everything and rebuilt, so we knew we could do it," says Dabek. "And fortunately we had the carpenters and laborers that we had worked with on those projects at our disposal, so we had the expertise for the job."

The proposal received overwhelming support at a Town Hall meeting, and work began in January 2005. From the outset, the project goals were clear: to preserve as much of the historic fabric as possible; to supplement it with a high percentage of recycled/sustainable materials; and to utilize local suppliers and sub-contractors wherever possible.

The first task was to assess the condition of the building. As well as containing hazardous materials including asbestos, it had a broken second-floor skylight that had let rain in for years, and it was home to a colony of pigeons. The prognosis was not good: "The first time I opened up the doors and walked in, I fell through the first floor up to my knees," says Dabek. "So that told us that we were not going to be able to save much of the timber from inside. It was too far gone."

Once the unstable interior had been hollowed out, the process of cataloguing, dismantling and rebuilding the Granite Building from top to bottom began. Approximately 11,000 18x12-in. Monson Black slates were removed from the roof, of which roughly half were reinstalled. The remainder – like all of the unused materials – was sorted for recycling onsite (75% of the waste generated during construction was diverted from landfills). "The company is pretty adamant about onsite recycling," says Dabek. "And in an extensive reconstruction like this, you have to figure on losing a certain proportion of the original fabric. We sorted through each piece we had and evaluated them but it was 50/50."

The success rate was much improved with the wood roofing materials, all of which were usable. Six heavy timber trusses were documented, reinforced and removed, followed by more than 500 wood rafters. "Most of the wood was in good shape and required only minor reinforcing," says Dabek. "But removing it was still difficult and time-consuming. Because the interior was out we were able to get in there with lifts and document everything, so safety-wise it was much cleaner than it could have been. At least we didn't have to worry about anything falling down on us."

To assist with the documentation of the granite and brick back-up, Consigli contracted Boston-based Digital Geographic Technologies to conduct a laser survey of all four elevations. The survey corresponded with an onsite cataloguing system whereby each stone was numbered prior to removal, then placed in the appropriate basket for transportation to the site. Upon arrival, the number was cross-checked with the survey documents and 3-D computer modeling, to accurately pinpoint the position of each piece in the reconstruction. A total of 2,500 pieces of granite were removed and salvaged in this way, and most were in remarkably good condition. "The

A total of 2,500 pieces of granite were numbered, removed and transported to the new site in documented baskets. Upon arrival, the numbers were cross-checked with the survey documents and 3-D computer modeling, to accurately pinpoint the position of each piece in the reconstruction. Photo: Consigli Construction

The interior of the building was in such poor shape that project manager Chris Dabek fell through the floor on his first visit. Before work could begin, the interior elements had to be completely hollowed out. Much of the new interiors were constructed with salvaged materials; the floorboards are from Boston College High School, the decking is from a warehouse in Worcester, MA, and the rafters are from a late-19th century home in Brooklyn, NY. Before photo: Consigli Construction; After photo: Peter Vanderwarker

exterior of the building was built like a fortress," says Dabek. "Even though the interior had fallen apart due to water damage, the granite and brick had remained solid – as if the building had gone up yesterday. The granite pieces were large and rough-faced, so they were very durable. We were able to manhandle them a little in transportation and not worry too much."

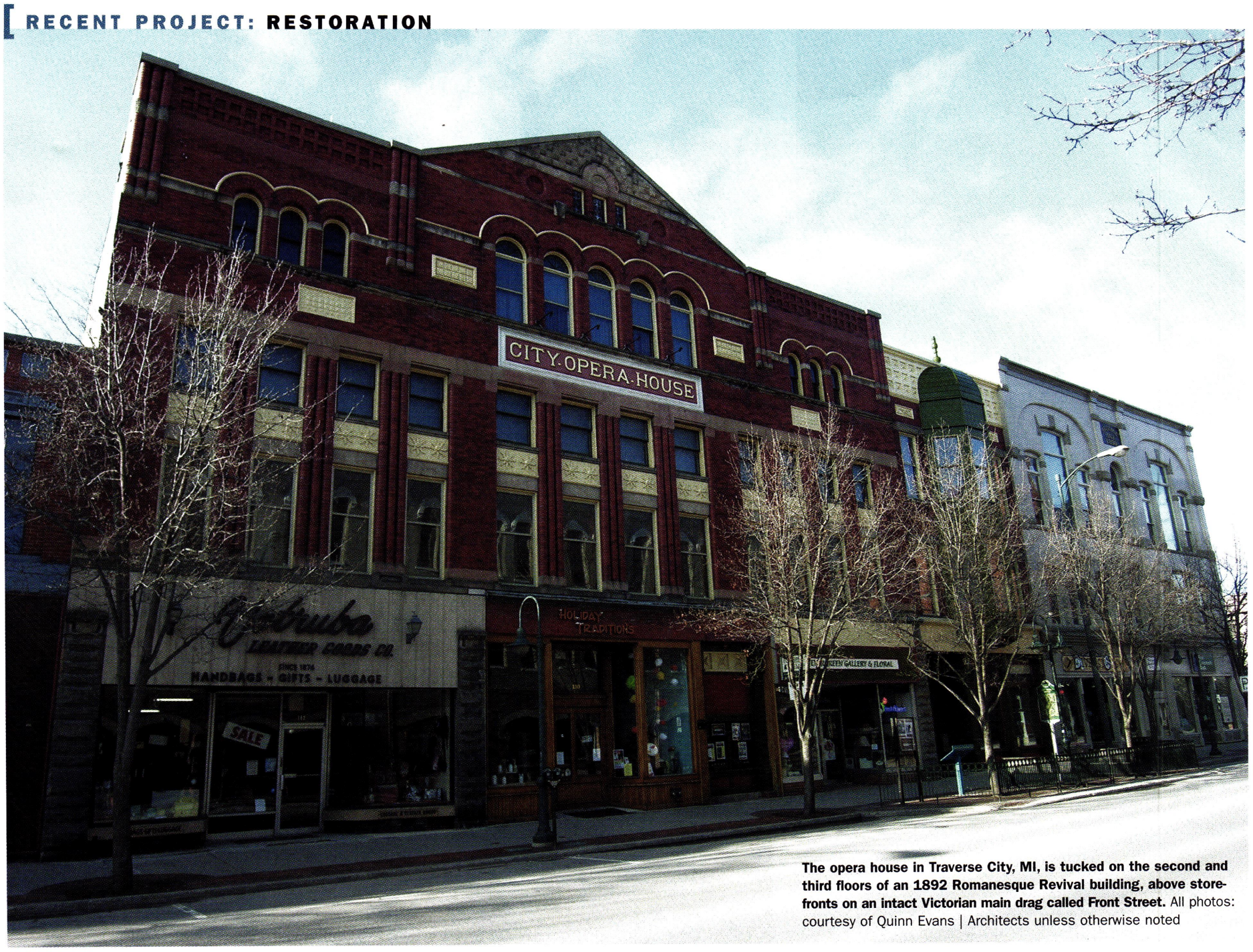
As a new two-story addition would be added at the rear of the Granite Building, only its façade and sides were rebuilt at Sumner Street. "We didn't use the back of the building because it simply didn't make sense," says Dabek. "That wouldn't have flowed well with the very open interior plan we had in mind."

The exterior, which clearly differentiates between old and new, is in stark contrast with the cohesive interior. A large skylight links the granite building with the new steel-framed wing and floods the open desk area with natural light. In keeping with the company's recycling policy, salvaged wood from buildings slated for demolition was used throughout – floorboards from Boston College High School, decking from a warehouse in Worcester, MA, and rafters from a late-19th century home in Brooklyn, NY.

Consigli's new headquarters were unveiled in June of 2006, to the delight of its staff and Milford residents alike. "They love it," says Dabek. "Aesthetically, the front of the building looks just like it did back in 1896. Even though there may be some purists who object to it being moved, I think most people appreciate that if we hadn't done this, bits and pieces of the Granite Building would be scattered all over somebody's junkyard."

It is hoped that Consigli's creative approach to building preservation will set a new precedent in the state of Massachusetts, which didn't award historic tax credits for the project. "Nobody had ever done it before, so it was viewed as a little odd," says Dabek. "It is unfortunate that once you move an original building, you can't qualify for assistance, even if you have gone above and beyond to do the right thing. We are hoping that this project makes a case for that to change." – *Lynne Lavelle*

The Granite Building was unveiled at its new location in Sumner Street in June of 2006, to the delight of Consigli staff and Milford residents. Photo: Peter Vanderwarker



The opera house in Traverse City, MI, is tucked on the second and third floors of an 1892 Romanesque Revival building, above storefronts on an intact Victorian main drag called Front Street. All photos: courtesy of Quinn Evans | Architects unless otherwise noted

Mid-block Marvel

VISITORS IN SEARCH of the opera house in Traverse City, MI, often unwittingly drive past it, expecting a freestanding landmark. Instead, like so many late Victorian theaters, it is tucked away on the second and third floors of an 1892 commercial building. All that indicates its presence on an extraordinarily intact Victorian main drag named Front Street is a gilded serif-typeface sign on the Romanesque Revival brick pediment.

Crowds nonetheless flock to the domed, barrel-vaulted venue, attending everything from concerts and movies to swing dances, weddings and cherry-pie banquets. Tourists also come just to ogle the historic fabric, from the ceiling murals of cupids to moldings studded with period-style exposed light bulbs and a vintage fire-screen curtain painted with ads for long-defunct local businesses offering phonographs, dry goods and "Chicago steaks."

PROJECT

Traverse City Opera House, MI

Architect

Quinn Evans | Architects, Ann Arbor, MI

Contractor

Christman Company, Traverse City, MI; Comstock Construction, Traverse City, MI

There's ever more reason lately for marveling there. Under the auspices of the Ann Arbor office of Quinn Evans | Architects, the opera house has undergone a seven-year, $8.3 million restoration, expansion and upgrade. Stenciled barrel vaults have been meticulously replicated in acoustically resonant sheets of perforated aluminum, and a street-front building wing, which had been misguidedly modernized in the 1950s with casement windows and ridged metal panels, has regained a domed oriel window molded in copper with floral swags, ribbons and scallops.

"That window has become one of our most popular spots," says Sheryl Hayward, the opera house's executive director. "People love the views from inside there, up and down Front Street. They'll even reserve the space for romantic candlelit dinners before a show."

The main auditorium, meanwhile, has become one of the state's most versatile gathering places. Which is what its founding fathers intended. When three prominent citizens of Bohemian Czech descent originally commissioned the building from local architect E.R. Prall, they asked for a flat maple floor and movable seats, to accommodate parties as well as performances. In the 1890s, the opera house presented everything from Knights of Pythias-sponsored plays to graduation ceremonies, political debates and a show called "Professor D.M. Bristol's Equines" – no one's sure exactly how the professor cajoled and maneuvered his talented horses and mules up the staircase and onto the stage.

A copper oriel window has been re-created over a new main entry at one end of the building.

During a 1950s modernization, the oriel at right of the main building mass was replaced with casement windows and ridged metal panels. Photo: Dietrich Floeter

No opera has ever been performed there, at least not yet. In fact the building should more accurately be called a theater, but that word to Victorian ears "had a disreputable connotation, suggesting sin and loose behavior," wrote local historian Larry Wakefield in a 1997 book, *Grand Old Lady: The Story of the City Opera House*. The house's management was so fearful of offending audiences with risqué scripts or costumes that a warning sign was posted backstage: "Objectionable Language Must be Eliminated from Your Act … A Violation of this Rule Means YOU CLOSE."

The owners liked demure décor as well. The auditorium is almost Adam-esque in its pastel palette and low plaster reliefs. On the 43-ft.-tall central dome, cupids entwined in gold ribbons play musical instruments. Four barrel vaults have floral stencils, wreath reliefs and the names of theatrical greats like Sarah Bernhardt, Edwin Booth and Leoš Janácek. Scrollwork brackets support the proscenium, while the loggias rest on Corinthian columns and are crowned in broken pediments. The lower-key lobbies and stairwells are wainscoted with stained wood, trimmed in simple corner rosettes. The most exuberant touches in sight are the auditorium's hundreds of exposed light bulbs, dangling amid acorn-shaped pendants along the beams and around the dome rim.

Despite the hall's elegance and adaptability, it closed in 1920 – its leaseholder also ran movie theaters nearby, and wanted to minimize competition for ticket buyers. Not until 1978 was the sleeping property revived, thanks to preservation activists who started bringing in small tour groups. The city took over the deed in 1980, the building reopened for performances in 1986, and since the 1990s, Quinn Evans has overseen phase after phase of improvements.

"It's been a marathon project, which is typical of nonprofit cultural clients like this, gradually fundraising," says project manager Paul Darling. When the firm started analyzing the bluestone-trimmed brick building, he adds, "the envelope was secure, the masonry and roof were in fairly good shape – the city had maintained the place over the years. But the radiators still ran on steam, and only natural ventilation came in from the windows and vertical chases built into the walls."

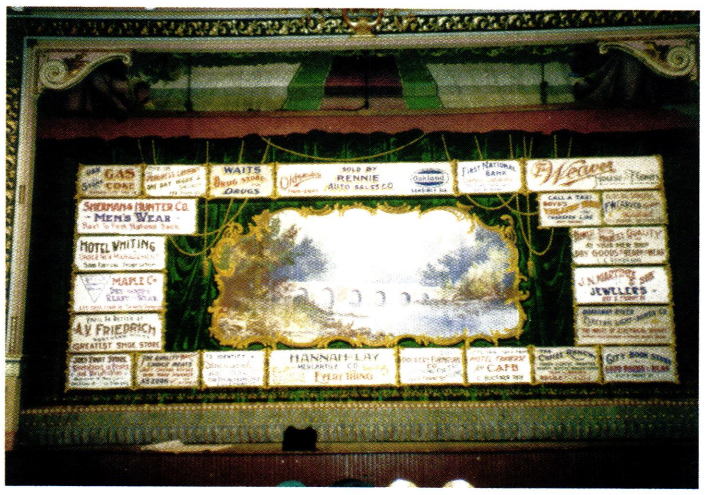
Quinn Evans wove new mechanicals above perforated-aluminum replacements for the dome and vaults (the originals contained asbestos). The aluminum panels, Darling explains, "allow sound to travel through and increase the acoustical volume of the space." If the mechanicals need repair, the panels can simply be unclipped.

New Millennium Inc. of Suttons Bay, MI, recreated the ceiling's decorative painting, based on paint analysis and documentation by Blue Water Studio of Petoskey, MI. The surrounding beams are studded again with light bulbs, this time long-life carbon-filament models. Equipment for the mechanicals has been fitted into a new brick addition, carved out of a former saddle shop at the back of the building. New plumbing snakes below the auditorium's maple floor, which was raised seven inches for acoustic insulation. The current sets of movable seats are upholstered armchairs (comfier than their wood-backed ancestors), while the balcony has fixed upholstered seats with floral filigree cast-iron standards from American Seating of Grand Rapids, MI.

Ticket holders enter via a restored pilastered storefront under the recreated oriel window. Once people step inside the auditorium, says Hayward, "their jaws drop. The reaction has just been phenomenally positive. It's a wonderful, warm, usable, friendly, intimate space. Performers love it, too – the local symphony is blown away by the acoustics." Despite Michigan's economic woes, she adds, "We're 80% booked, we're breaking even, and we have no debt."

All of Front Street is getting busier, she explains, partly because filmmaker Michael Moore has bought and restored a 1940s cinema called the State Theatre, a few blocks away, which shows first-run, classic and independent movies. "We're like the anchor stores for the downtown," Hayward says. "There's a festive vibrancy to the street now." – *Eve M. Kahn*

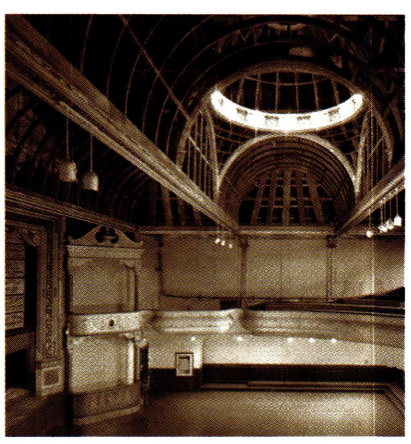
The auditorium's pale Adam-esque palette contrasts with jazzy rows of exposed light bulbs. A flat maple floor makes the house adaptable to varied events.



On the 1890s curtain, ads for long-defunct local businesses tout quaint wares like phonographs, dry goods and "Chicago steaks."

Floral stencils have been re-created across the ceiling's four barrel vaults.

The theater had been largely shuttered for decades when Quinn Evans started work.



Because the original dome and vaults contained asbestos, Quinn Evans had them stripped to the arched beams, and the painted plaster replaced with perforated-aluminum panels that can be unclipped for access to the mechanicals above. Photo: Dietrich Floeter

Cupids play musical instruments amid gilded ribbons on the 43-ft.-tall central dome.

The Road to Recovery

ABANDONED PORTABLE BUILDINGS in desperate shape are being hauled to the doorsteps of teenagers in dire need of job experience and marketable skills. While rebuilding the humble structures, the kids are not only learning sound construction practices but also helping to sell products that fund the state-run training program itself. In this win-win-win situation, the portable buildings and the teens will leave the property better equipped to thrive in the mainstream, while costing the taxpayer nothing.

The program is based at the Rhode Island Training School, a juvenile corrections facility in Cranston, RI, just south of Providence. It holds about 100 boys and a dozen girls, ages 13 to 20, most of whom have committed nonviolent crimes and spend six- to nine-month stints there. The low brick complex would look like any other mid-20th-century school, if not for the high perimeter fence. The kids spend a day or so a week in a ground-floor carpentry classroom that opens onto a yard, where a decrepit diner is perched on wooden blocks.

PROJECT

New Hope Diner Project, Rhode Island Training School, Cranston, RI

Restoration Supervisor:
Daniel Zilka, director, American Diner Museum, Providence, RI

An arch-roofed 1947 diner from Taunton, MA, originally named Hickey's, has been partially dismantled for restoration by teenagers at the Rhode Island Training School in Cranston. All photos: courtesy of American Diner Museum, Providence, RI

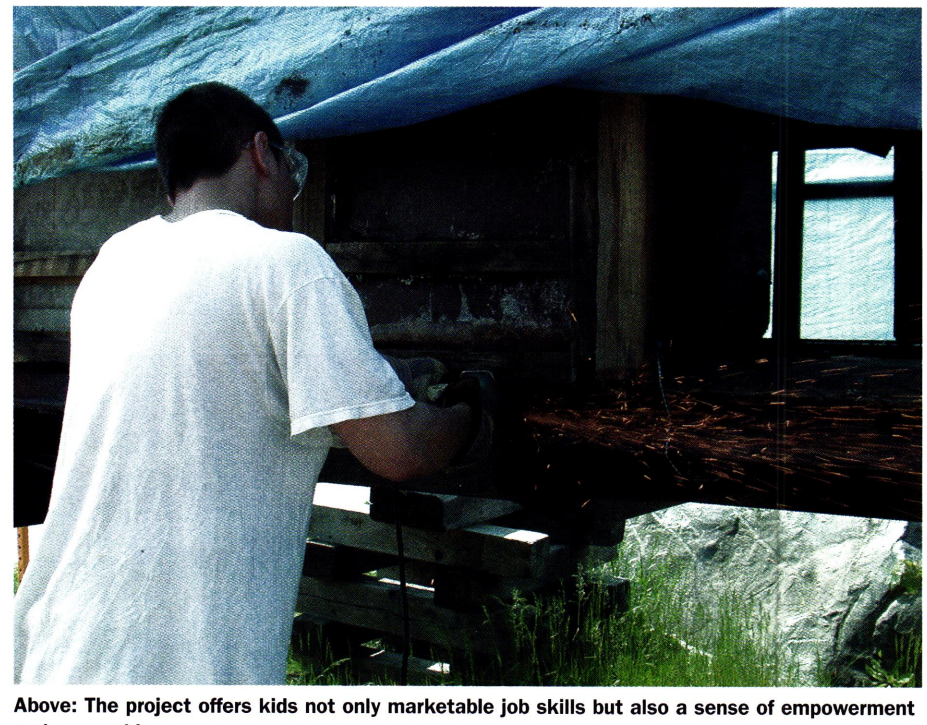
At the moment, the overhaul of Hickey's diner, a 1947 relic from Taunton, MA, is underway. Supervised by Daniel Zilka, head of the American Diner Museum, and RITS vocational-tech instructors, the residents have already sandblasted and hot-riveted steel undercarriage sections and ripped out rotted lath and cabinetry while carefully labeling salvageable parts for eventual reassembly. In phases through the end of this year, they'll mill and drill new beams and floorboards, cut new glazing for the slit or porthole windows in Hickey's porcelain-enamel skin, re-tile the checkerboard floor, and insert plumbing and wiring. As they crawl around the peeled frame of the arched-roof building, their faces are eager and focused behind their protective eye goggles, and their banter with the teachers and each other is excited. They proudly pull drills and hand tools from professional-looking tool belts at their hips.

"They'll each get to take a belt home with them, along with a good-quality hammer, tape measure and chisels," says John Scott, RITS's Community Liaison. "These kids are engaged, looking forward to this class. They're learning how to work, while in a safe, nurturing environment. And 80% of them tell us they want to work with their hands like this when they get out, producing something tangible instead of being stuck at a desk."

Hickey's is one of four diners so far, dating from the 1920s through the 1950s, that have been trucked in from around New England for restoration at RITS. Three other early-20th-century diners are slated for overhauls at nearby high schools and job-training institutes. The mobile buildings' safe landings are part of the New Hope Diner Project, a two-year-old initiative of a public-private collaboration called the New Hope Alliance, an unlikely assortment of developers, preservationists, government officials, college students and coffee-bean importers.

John Scott, who took college-level cooking classes and worked in restaurants before becoming a corrections officer, dreamed up the project four years ago with RITS's culinary-arts instructor, Bill Tribelli. Both men rather enjoy the media limelight: Tribelli has published a cookbook, *Jailhouse Cooking*, and Scott has cooked on TV, as a contestant on the ABC show "The View's Next Celebrity Chef Contest." For RITS students, Scott explains, diners made sense as manageably sized yet potentially high-profile training demos, partly because diners are especially beloved in Rhode Island.

In fact they were born there: in 1872, an entrepreneur named Walter Scott set up the country's first easily movable restaurant, a horse-drawn food cart, outside a Providence newspaper headquarters. When RITS approached the American Diner Museum with the idea, Zilka realized it would help solve one of his institution's persistent problems: "We get calls all the time from people looking to unload a diner they can't maintain anymore," he says. Hauling the rescued structures to



Above: The project offers kids not only marketable job skills but also a sense of empowerment and ownership.

Left: Supervised by Daniel Zilka, head of the American Diner Museum, and RITS vocational instructors, the teens have already handled such demanding tasks as riveting the diner undercarriage and tearing out rotted framing.

In its mid-20th-century heyday, Hickey's was a landmark on the Taunton Green.

Right: Hickey's patrons could originally choose between ordering at a takeaway window's projecting ledge (left) or clambering inside.

RITS, Zilka adds, "adds a whole new dimension to historic preservation, and gives a sense of accomplishment to people who need it badly."

Funding and in-kind support have come from a range of Rhode Island sources, including nonprofits (Preserve Rhode Island) and Providence construction companies. Students at Bryant University in Smithfield developed a pro bono marketing plan for Central American coffee sales that benefit the Diner Project – you can now buy bags of an organic, shade-grown blend named New Hope through New Harvest Coffee Roasters in Pawtucket (see www.newharvestcoffee.com). A Providence restaurant, Angelo's Civita Farnese, is planning to adapt Hickey's into a mobile branch. A tech-training school in Warwick is restoring a snub-nosed 1954 Chevy truck that can transport Hickey's. The fates of the other half a dozen buildings in the Diner Project's care have not yet been decided, but one will probably stay near RITS, as a restaurant for local office workers, with RITS residents as apprentice cooks, servers and cashiers.

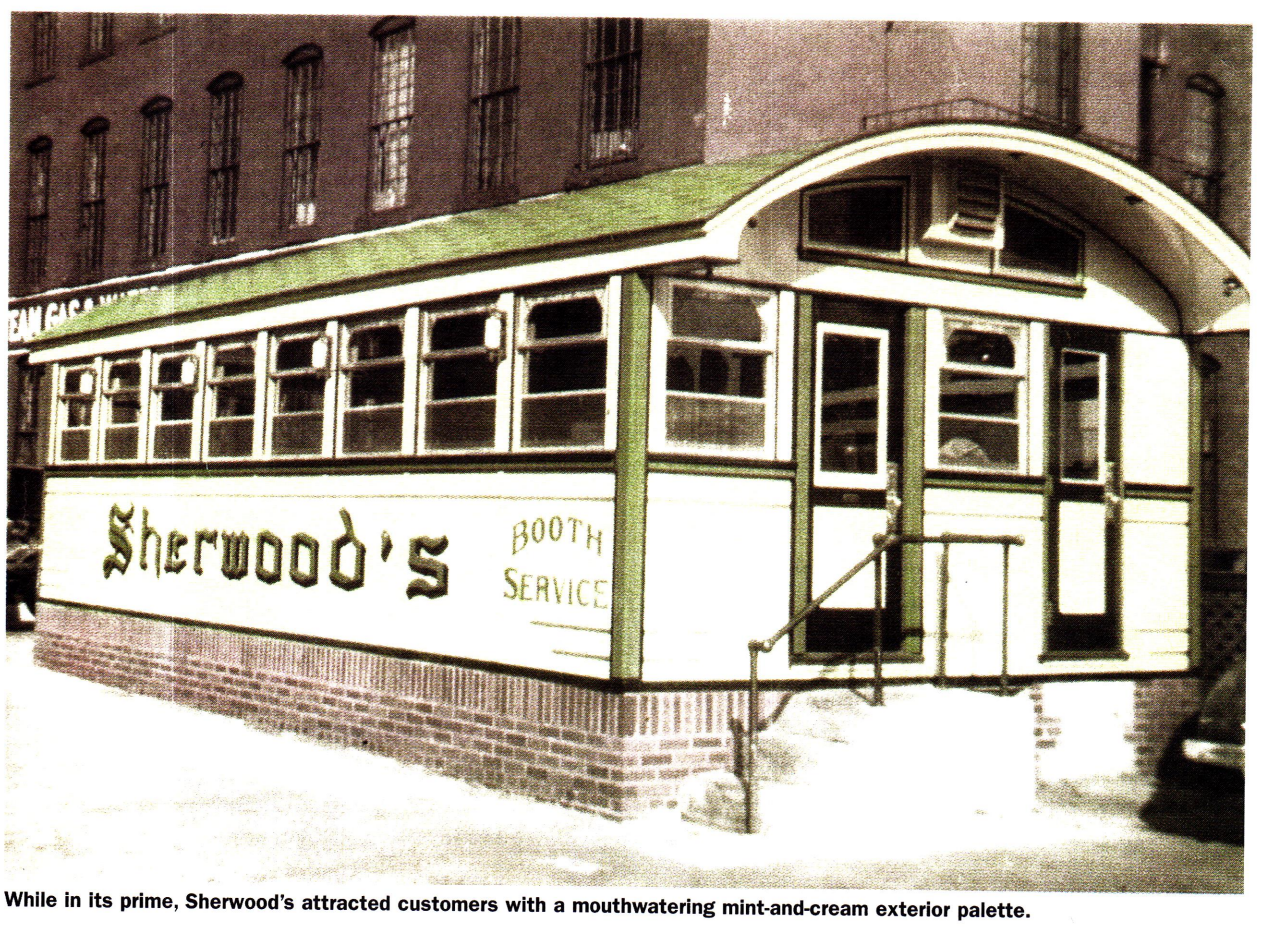
"The poetry of this project," says Scott, "is that a forgotten population, a population people are reluctant to take a chance on, is restoring something that Americans cherish. We've had the families of the original diner owners come here, and get all emotional to see the buildings being worked on, and the kids are amazed to find out they have connections to this older group and are very respectful. You'd be amazed at the conversations about history and construction and cooking that we're having now with these kids. And already one of our graduates has gone on to study building trades at a tech school."

Journalists keep stopping by, too, including reporters from the *Boston Globe*, NPR, and Fox TV so far. The residents are getting accustomed to being interviewed, yet they don't sound coached. When I asked a teenager named Fernando whether he liked the class, he answered, "It's great to see the progress, the big difference we've made." – *Eve M. Kahn*

A barrel-vaulted ceiling gave an airy, gracious touch to the cramped interior of Hickey's.

Left: A barrel-vaulted 1940 diner named Sherwood's, from Auburn, MA, awaits restoration next year at RITS.

Despite extensive decay, much historic fabric remains in the Sherwood's interior.



While in its prime, Sherwood's attracted customers with a mouthwatering mint-and-cream exterior palette.

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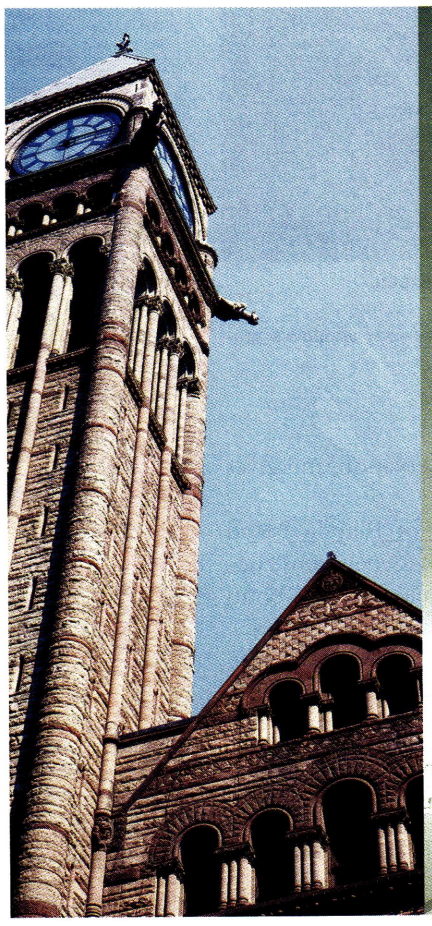

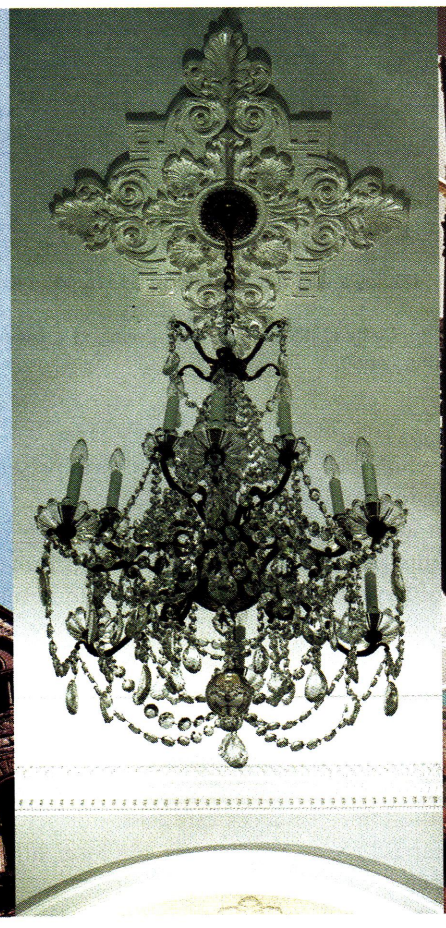

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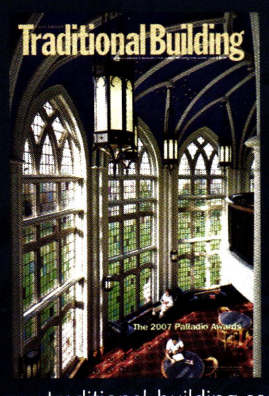

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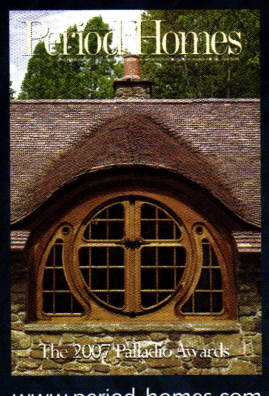

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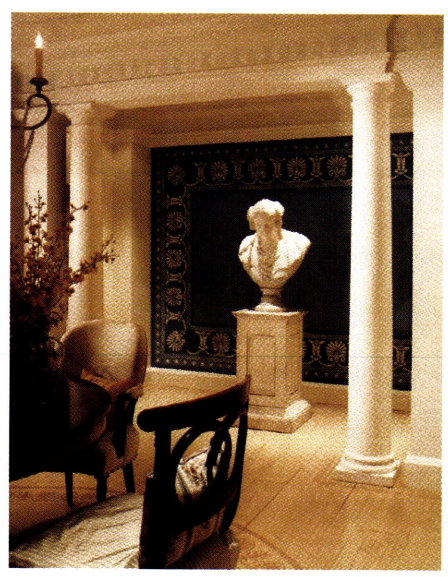

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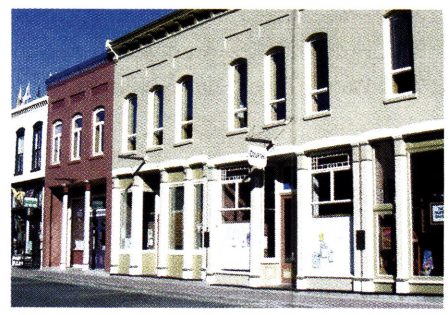

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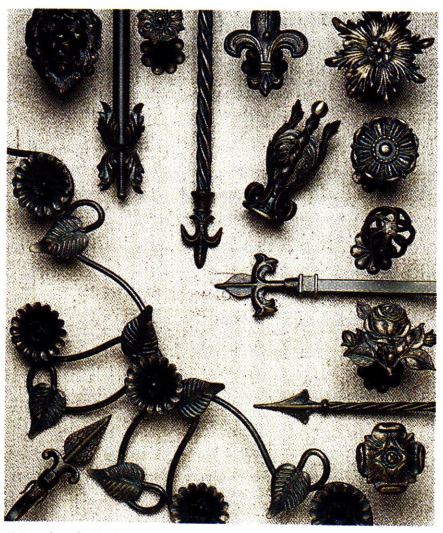
Designer & manufacturer of more than 6,000 ornamental metal trims: embossed banding & perforated gallery; decorative stampings include leaves, flowers, husks, bobeches, animals, motifs & more; grey-iron castings.

Write in No. 1220

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Manufacturer of handcrafted decorative iron drapery hardware: for curved & angled bay windows & arches; 30 standard finishes; more than 100 finial options.

Write in No. 2520

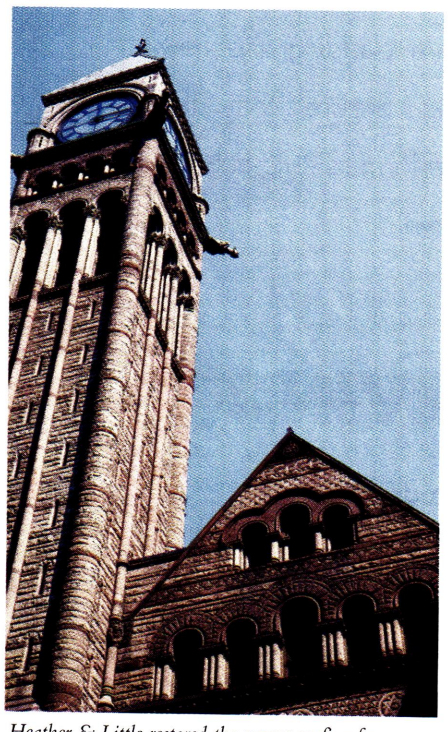


Handcrafted drapery hardware from Gaby's Shoppe is offered in many styles.

Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1

Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, siding, cupolas, steeples, domes, reproductions; Kalemein & lot-line windows.

Write in No. 2470



Heather & Little restored the copper roofing for Toronto's Old City Hall.

Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

Custom manufacturer of glass interior storm windows for energy conservation & sound-proofing: automatically conforms to opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options.

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800-824-3565; Fax: 918-495-0824
www.jackarnold.com
Tulsa, OK 74136

Manufacturer of custom copper chimney pots: patina finish; UL listed & patented.

Write in No. 1719

The Bishop is one of many copper chimney pots offered by Jack Arnold - European Copper.

Kenneth Lynch & Sons, Inc.
203-264-2831; Fax: 203-264-2833
www.klynchandsons.com
Oxford, CT 06478

Manufacturer of ornamental metalwork & cast-stone products: planters, urns, benches, fountains, statuary, topiary, sundials & weathervanes; cast stone, cast & wrought iron, lead & bronze; stock & custom designs.

Call for more information.

This custom-fabricated tiered fountain is the work of Kenneth Lynch & Sons.

Kingsland Co. Shutters
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Manufacturer of exterior shutters in Honduras mahogany: louvered, raised panel, cutouts & reproductions; mortise-&-tenon construction; copper caps, fixed control rods & hardware; paneled & louvered arched tops.

Write in No. 196

Kingsland Co. custom manufactures a variety of shutters in Honduras mahogany.

New Concept Louvers Inc.
800-635-6448; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of cupolas & louvers: maintenance-free coated-aluminum in custom & stock sizes; 450 colors; copper finials, weathervanes, spires, turret caps & accessories, including dormer vents, mailboxes & more.

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www.nicholsonandgalloway.com
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800-624-1189; Fax: 309-755-0077
www.nixalite.com
East Moline, IL 61244

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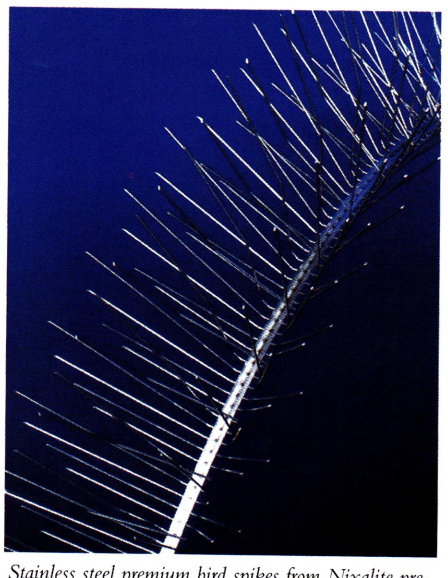

Stainless steel premium bird spikes from Nixalite prevent pest birds from landing, roosting or nesting on all types of surfaces.

Oak Leaf Conservatories of York
800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.com
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction, premium-grade mahogany & double glazing.

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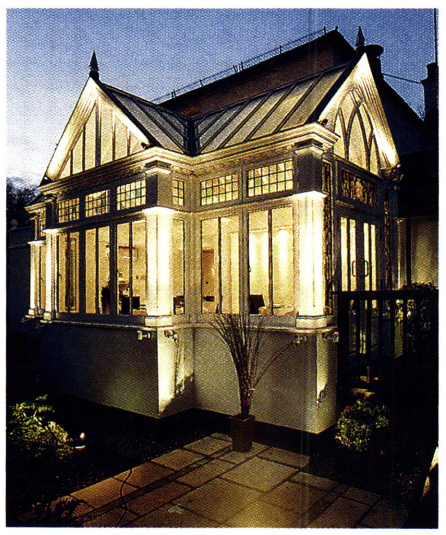

The Gothic-inspired design of this custom hardwood conservatory featuring pairs of corner columns and leaded glass was created by Oak Leaf Conservatories.

Ornametals, LLC
256-350-7410; Fax: 256-309-5921
www.ornametals.com
Decatur, AL 35601

Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc.

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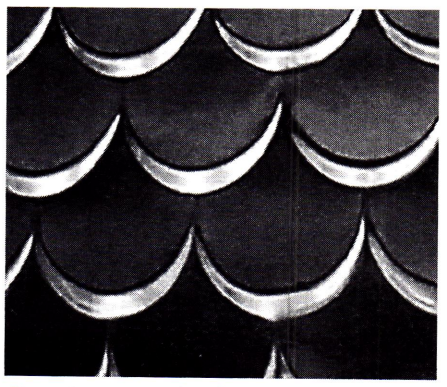

Decorative ornamental roofing panels are available from Ornametals in copper and zinc.

Park City Rain Gutter
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www.pcraingutter.com
Park City, UT 84068

U.S. distributor of Minoletti half-round gutter products: gutter & downspout brackets, spherical end caps, miter corners, smooth downspout elbows, yoke-style outlets, leader heads, grille vents & rain chains; copper & zinc.

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www.renaissanceconservatories.com
Leola, PA 17540

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: Classical designs; handcrafted mahogany components; custom designs.

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Renaissance Conservatories custom designs its conservatories and glass houses in a variety of woods, such as Honduras mahogany, jatoba and cedro.

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973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078

Importer of handmade Italian terra-cotta items: benches, garden planters, urns & ornaments; high relief, fine detailing & frost proof; from Impruneta, Italy; extensive inventory; commercial & custom capabilities.

Write in No. 5500

This is one of the pots in Seibert & Rice's new line of large garden gray terra-cotta pots.

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888-254-1905; Fax: 740-922-6626
www.superiorclay.com
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Supplier of hand-molded & -extruded terra-cotta architectural details: chimney pots in traditional styles; clay flue liners; fired-clay Rumford throats, dampers & smoke chambers; refractory mortar.

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Tanglewood Conservatories
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www.tanglewoodconservatories.com
Denton, MD 21629

Manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings.

Write in No. 8270

Diamond-shaped copper shingles on the dome and stained-glass windows distinguish this cabana, designed and fabricated by Tanglewood Conservatories.

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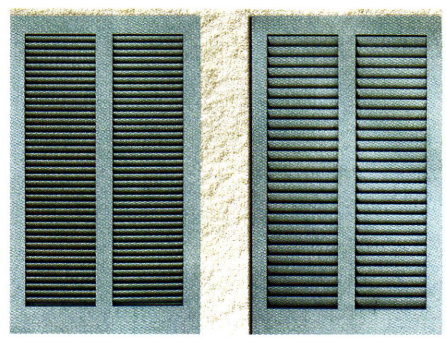

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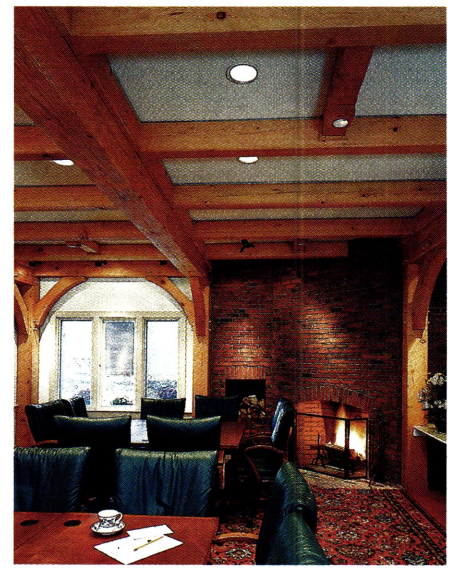

The Shubert Room in the addition to the von Trapp family's Stowe, VT, lodge features fir beams from Vermont Timber Works.

Weathercap, Inc.
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www.weathercap.net
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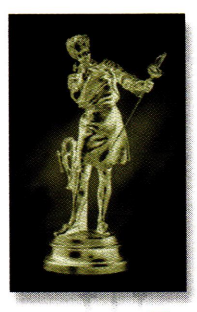

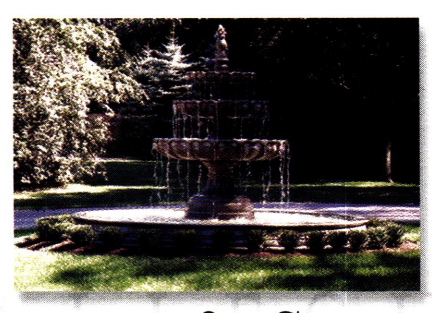

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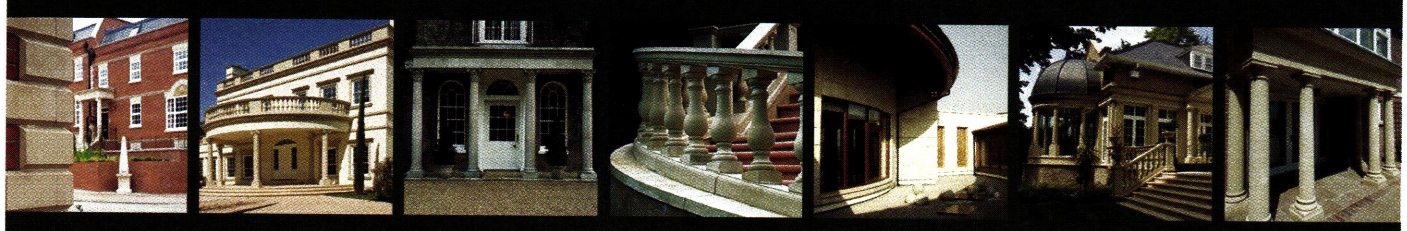

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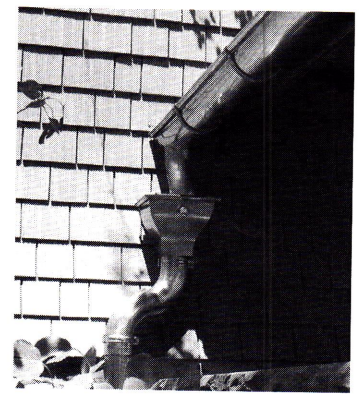

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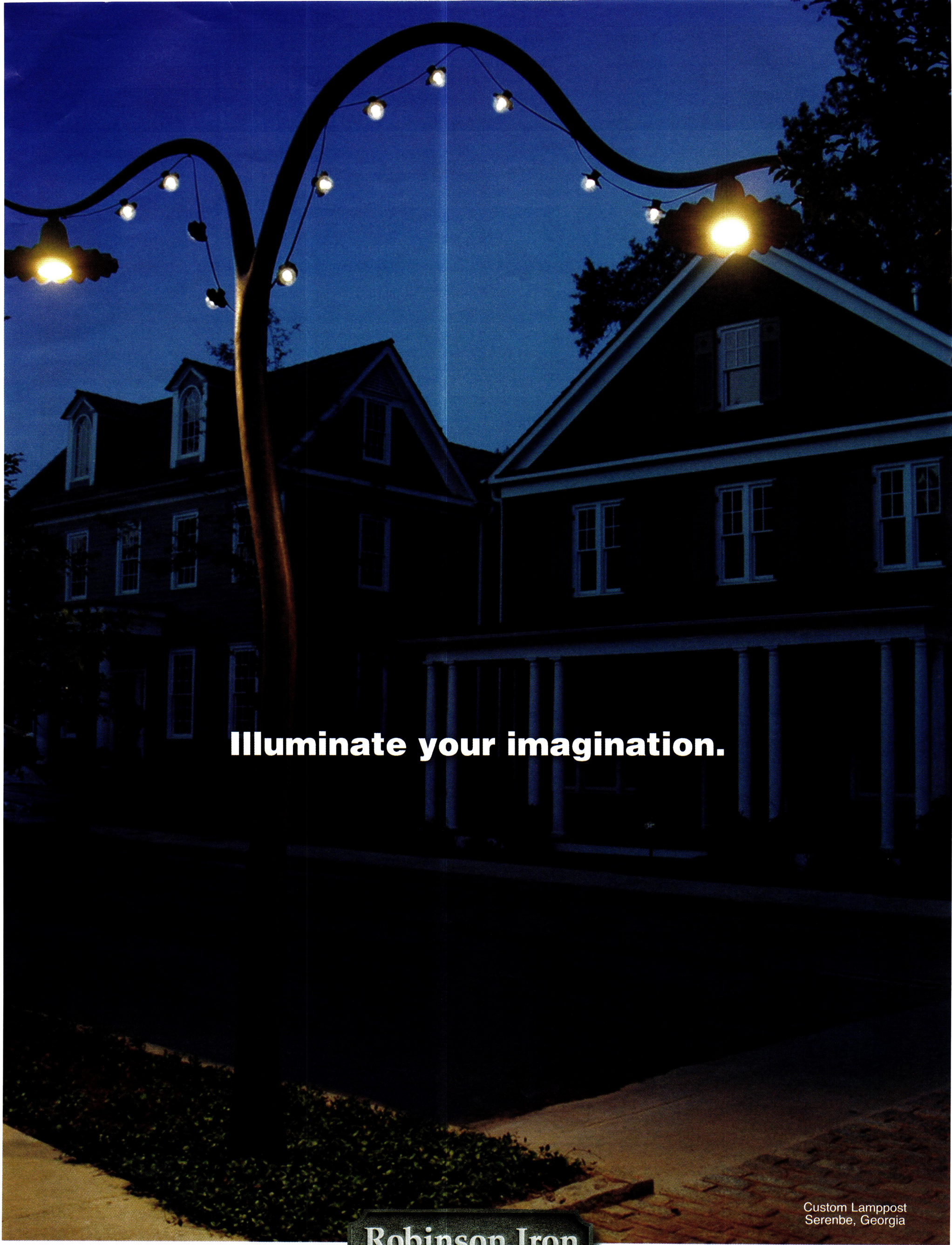

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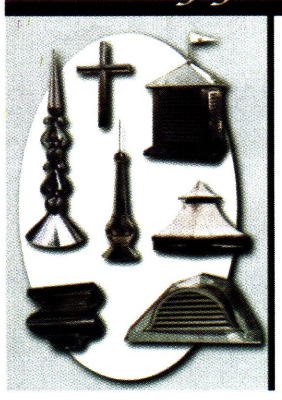

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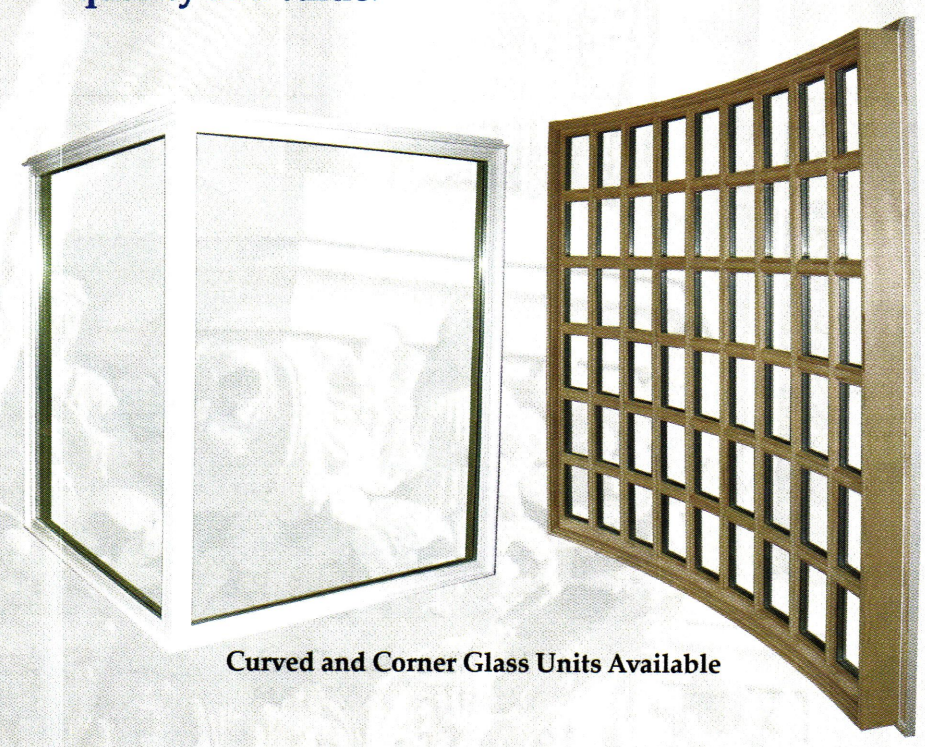

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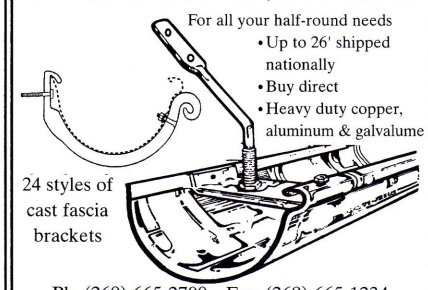

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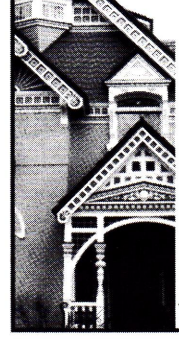

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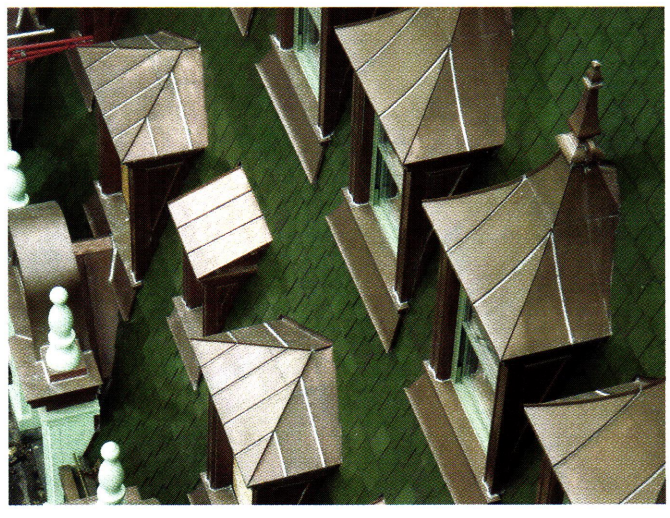

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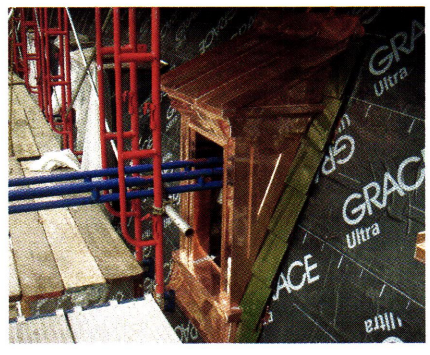

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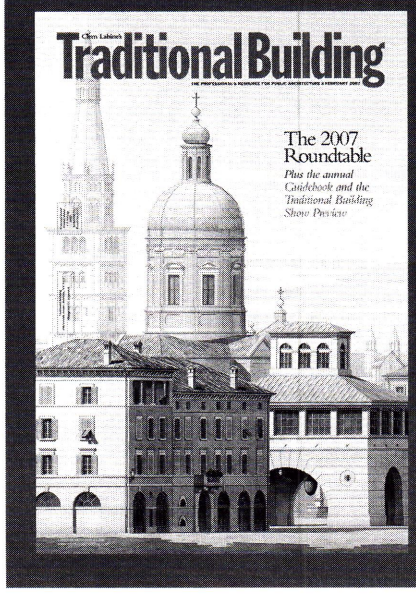

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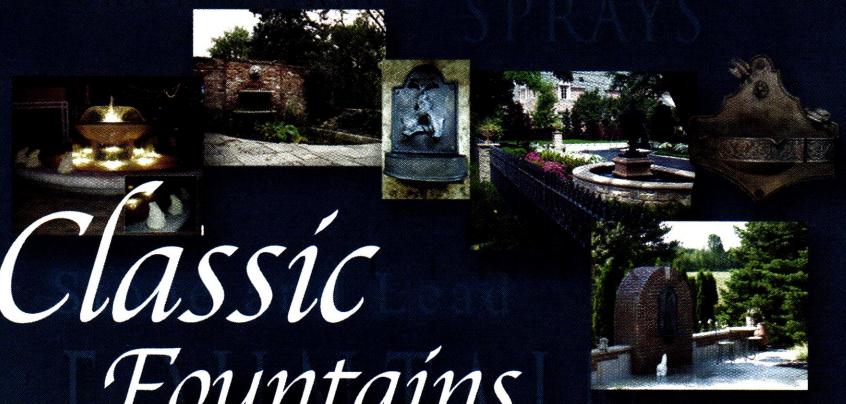

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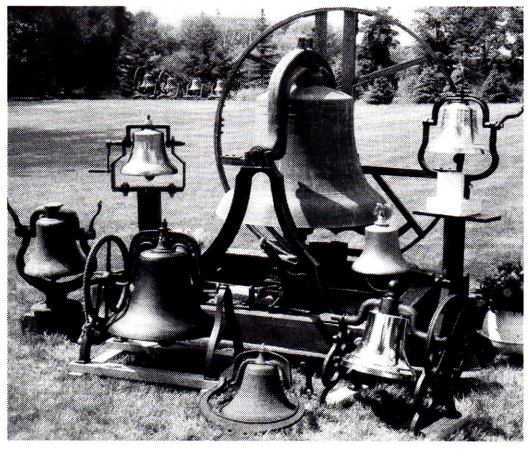

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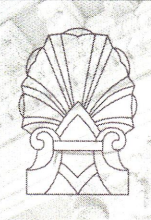

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PTN NEWSLETTER

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Reach Out

By Ken Follett, PTN Member

PTN online: If you have not recently visited the PTN website at www.ptn.org you may want to take the time to look at the new developments. PTN president Lisa Sasser has been working diligently with Carson Christian on assembling a very up-to-date online repository of things PTN. You can learn about the history of PTN, find out the latest network news and explore ways to connect and collaborate with PTN members. You can also register online for PTN events.

PTN Advisory Group: At the general meeting in Frederick, MD, at IPTW 2007, several PTN members suggested forming an Advisory Group to the Board of Directors. This will be open to the participation of all PTN members. Essentially it affords an opportunity for individuals who have an interest in the cultivation of the network community but do not have the time or resources to devote to extended participation. They will be able to stay in the loop and to provide their support and input to the elected PTN leadership. To facilitate communications within the PTN Advisory Group, we have established an online hub where comments can be posted and files uploaded. In general, people can jump in and have a say. If you are interested in participating, contact Lisa Sasser at sasser@ptn.org.

Preservation Trades Network group on Flickr: Go to http://www.flickr.com/groups/ptn/ to post your PTN photos, comments and discussions and invite everyone you know to do the same. The group is open to all. If you're not familiar with Flickr, it is an image and video hosting website, web services suite and online community platform. In addition to being a popular web site for users to share personal photographs, the service is widely used by bloggers as a photo repository. Its popularity has been fueled by its organization tools, which allow photos to be tagged and browsed. As of November 2007, it hosted more than two billion images.

In Memoriam – Misia Leonard (6/17/35 – 5/16/08): The PTN community lost a founding member and dear friend on Friday, May 16, 2008 when Misia Leonard passed away at her home in Andes, NY, following a six-month battle with leukemia. Misia was born in Warsaw, Poland, and forced into exile at an early age with her mother following the Nazi occupation. She worked for more than 20 years in public service in New York City as a preservation architect.

Misia Leonard at the IPTW 2001 held at the historic Floyd Bennett Field in Brooklyn, NY, that October.

She initiated a "Preservation in Action" course at the City College of New York, School of Architecture, with emphasis on work in the field. She served on the board of PTN and also developed the PTN AIA/CES program.

Misia was committed to working towards a true and equal partnership between traditional trades and design specialties, and expanding educational opportunities in preservation and the traditional trades. She was also deeply involved in creating educational partnerships and opportunities for exchange of skills and knowledge with preservation groups in Poland. She was an inspiration to all who knew her and will be deeply missed.◆

The Preservation Trades Network (PTN) is a non-profit 501(c)3 membership organization incorporated as an education, networking and outreach organization. PTN is a registered provider of AIA/CES CEUs.

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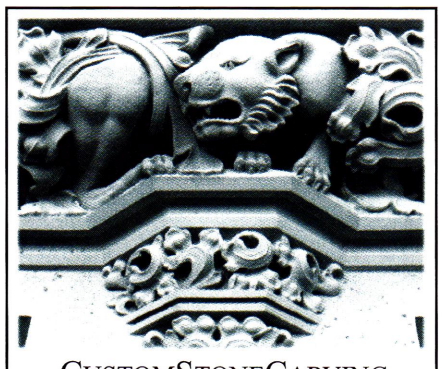

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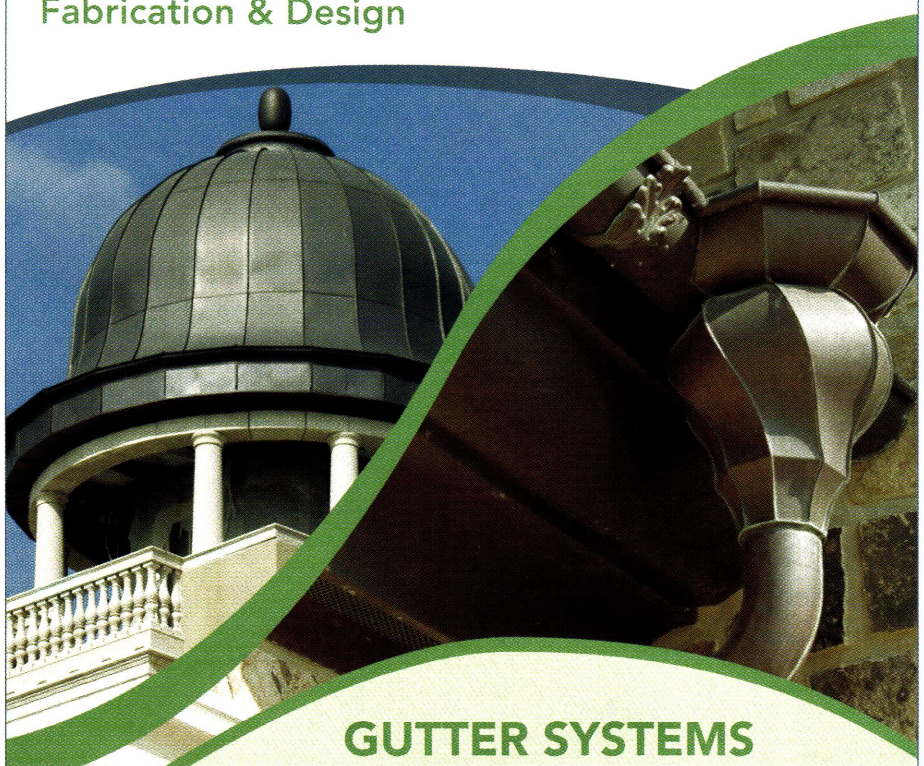

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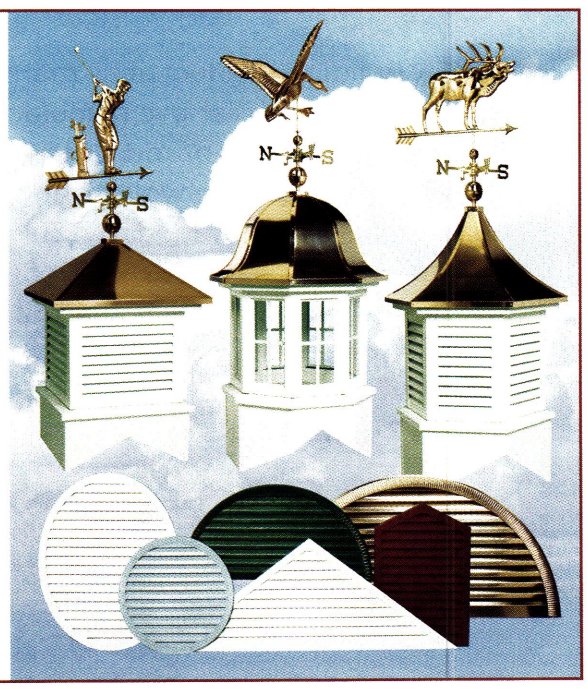

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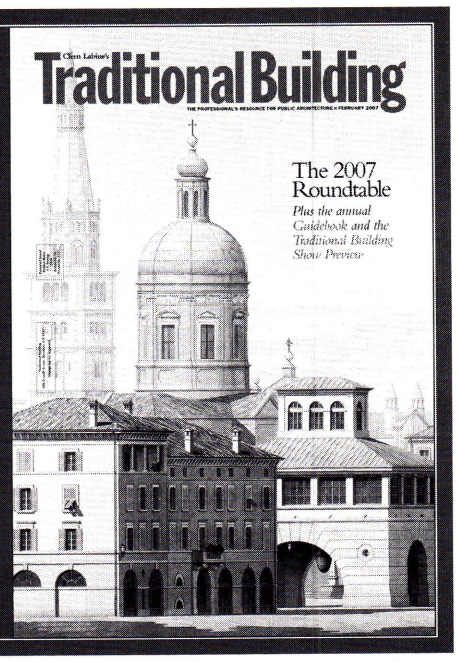

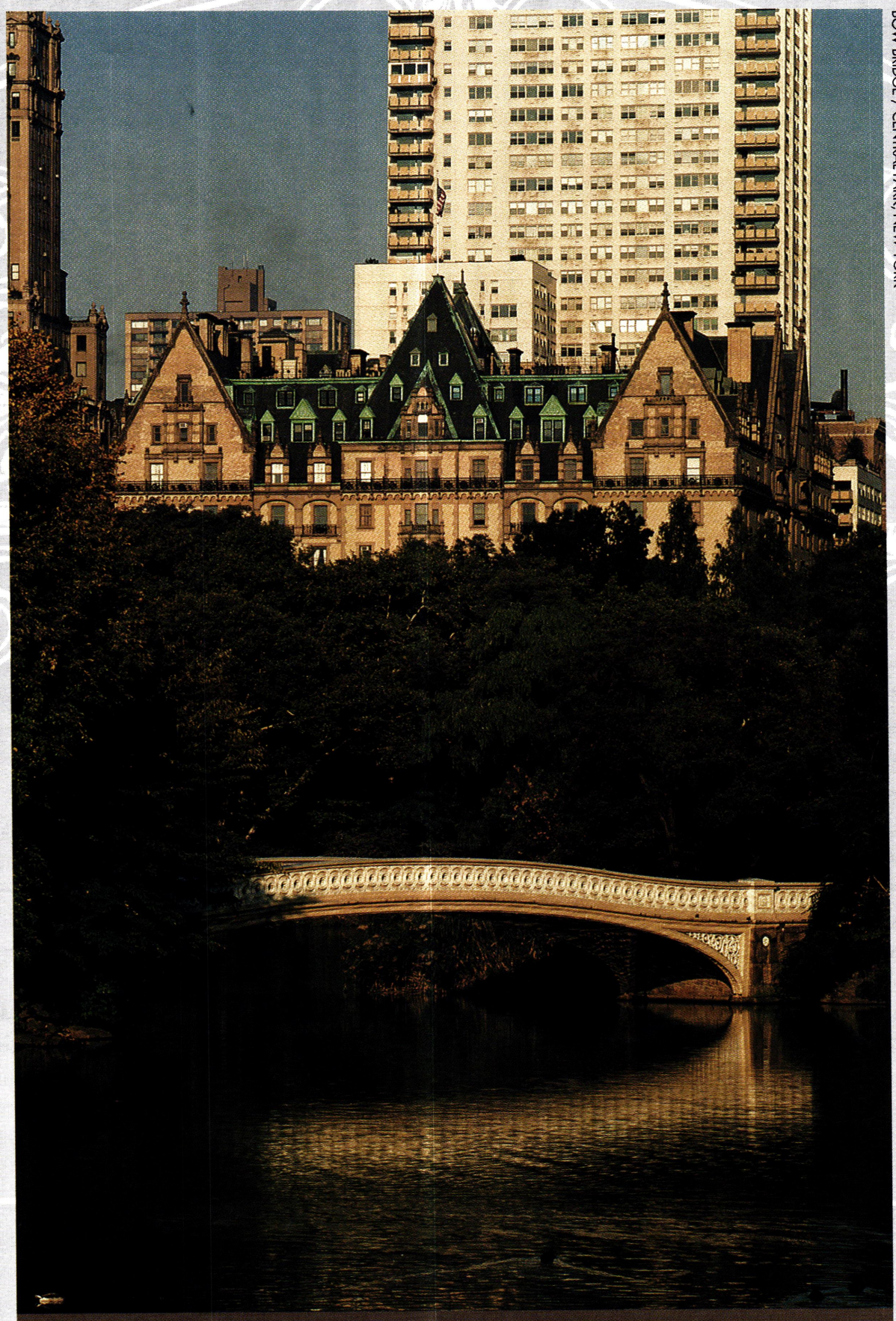

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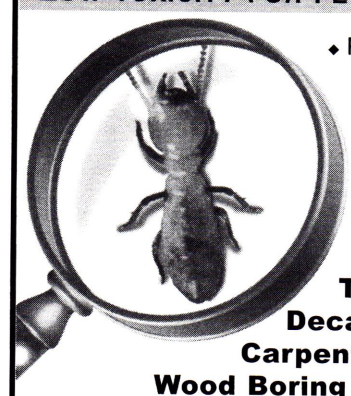

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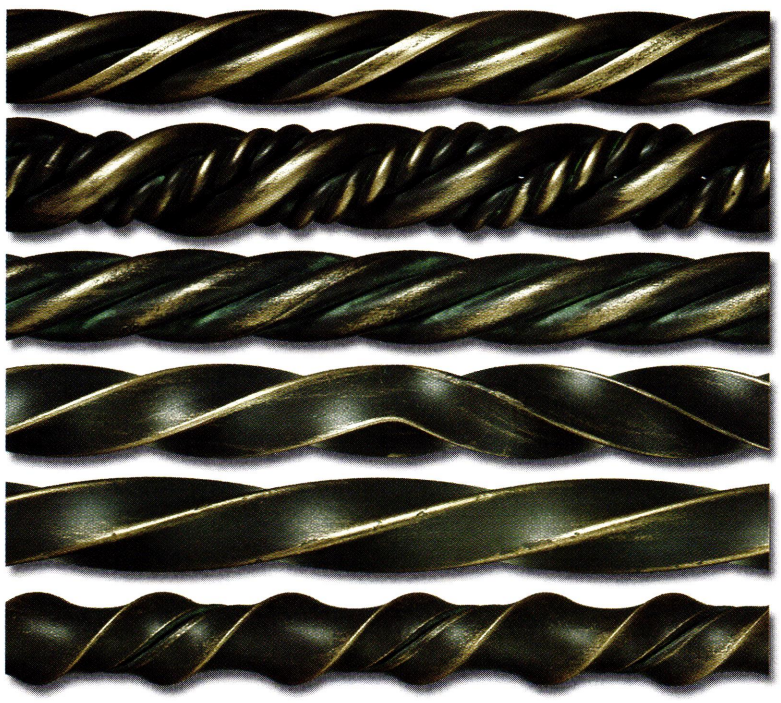

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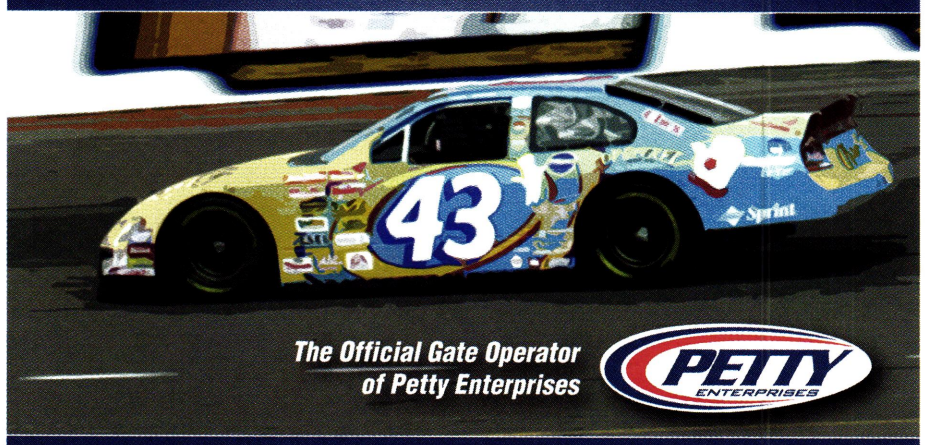

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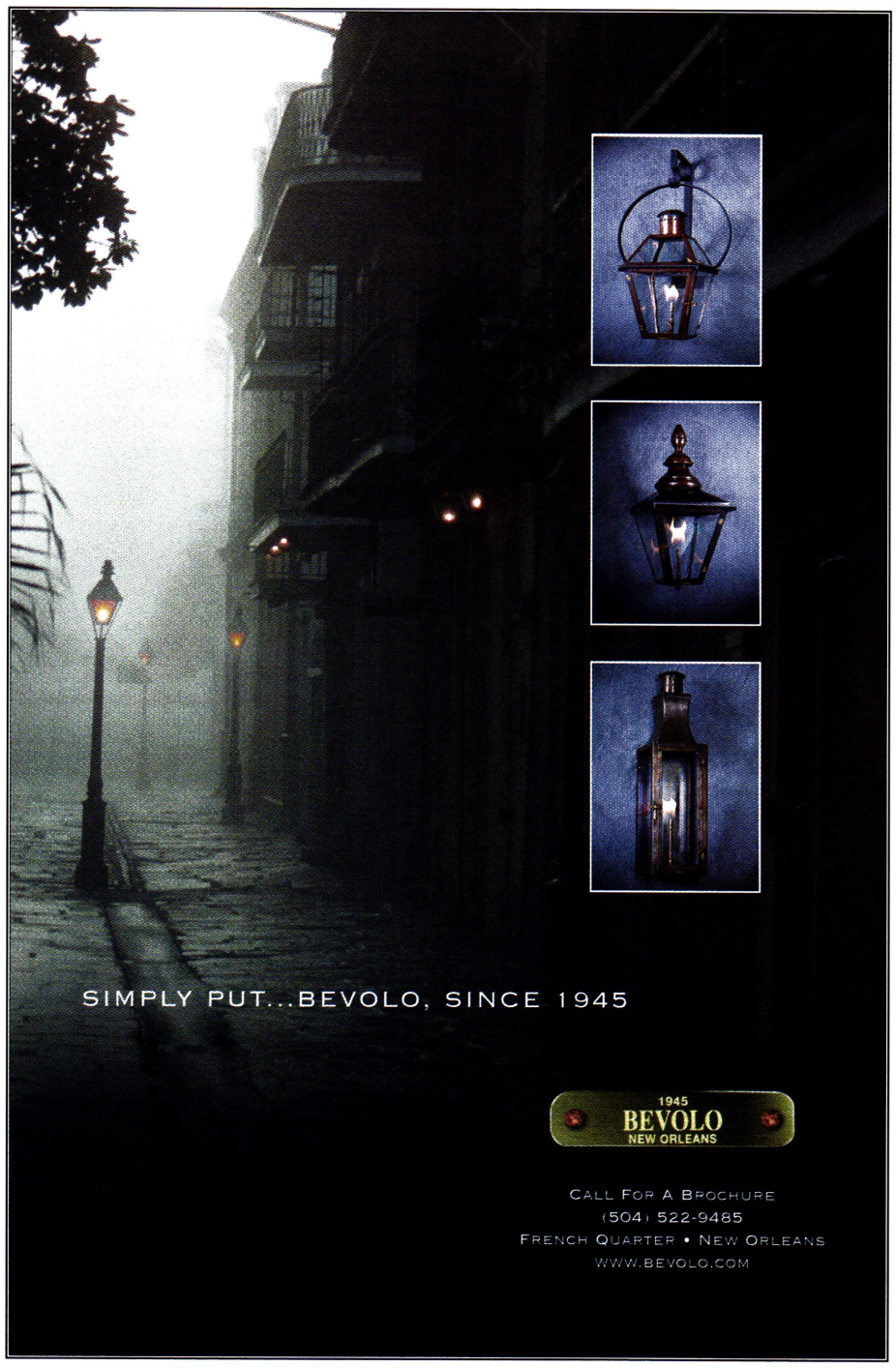

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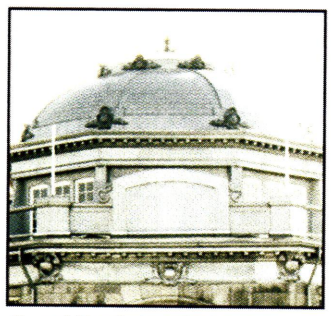

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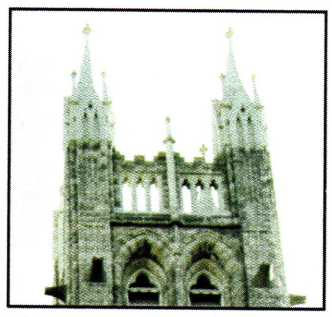

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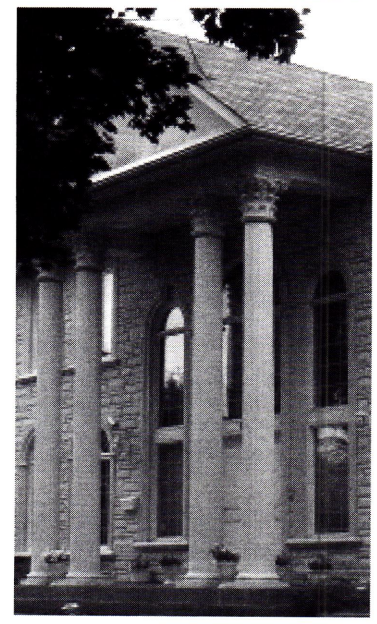

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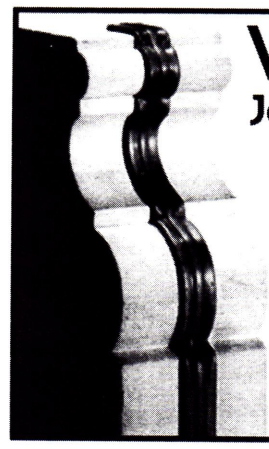

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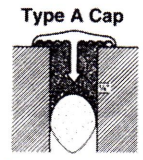

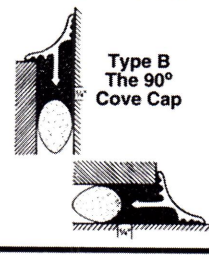

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Established in 1889, Conrad Schmitt Studios has created and restored stained glass windows throughout the country, specializing in the conservation of windows by artists such as Tiffany, La Farge, Mayer of Munich, O'Shaughnessy and McCulley and Miles. The CSS team of experienced artisans subscribe to the highest standards in all facets of the craft, including conditions assessment, glass conservation, the replication of painting on glass, re-leading, resizing, frame rehabilitation and protective glazing.

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WRITE IN NO. 1841

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Murals & Mosaics

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter **No. 9783**.

Canning Studios
203-272-9868; Fax: 203-272-9879
www.canning-studios.com
Cheshire, CT 06410

Restorer & designer of decorative finishes, ornamental plaster & wood: historic-paint analysis; plaster consolidation & stabilization; decorative painting, murals, interior & exterior gilding & wood graining; metal & stone cleaning.

Write in No. 5100

Canning Studios restored the murals and decorative painting and also cleaned and re-pointed the marble at the Pennsylvania State Capitol House Chamber.

City Arts/Peck Studios
202-331-1966; Fax: 202-588-1966
www.peckstudios.com
Washington, DC 20010

Designer & installer of large-scale public decorative works: murals & trompe l'oeil paintings, mosaics, faux finishes, graining, keim mineral systems & gilding.

Write in No. 208

City Arts/Peck Studio created this large bird mosaic for a public space in the Washington DC area.

Conrad Schmitt Studios, Inc.
800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.

Write in No. 8040

This mural was hand painted by EverGreene Painting Studios directly onto the English sycamore folding doors of a media cabinet.

EverGreene Painting Studios, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

Write in No. 2460

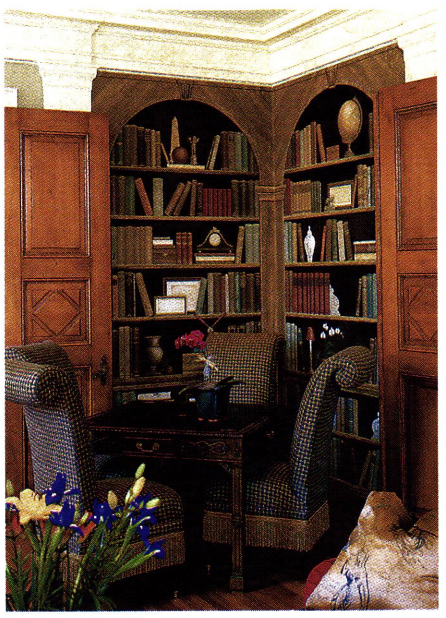
Fishman Mosaics
305-758-1141; Fax: Same as phone
www.georgefishmanmosaics.com
Miami Shores, FL 33138

Designer & fabricator of mosaics: traditional glass smalti & stone; pictorial mosaics in the Classical style; custom mosaic artwork for public spaces, hospitality & religious projects.

Guided Imagery Designs & Productions
650-324-0323; Fax: 650-324-9962
www.guided-imagery.com
Woodside, CA 94062

Decorative-painting studio: trompe l'oeil; wall, ceiling & exterior murals; limited-edition mural & art-border collection; travels nationally.

Write in No. 2527



These library bookshelves are actually a trompe l'oeil created by Guided Imagery.

This mural was designed and painted by John Tiedemann, Inc.

Lynne Rutter Murals & Decorative Painting
415-282-8820; No fax
www.lynnerutter.com
San Francisco, CA 94107

Creator of fine art murals: trompe l'oeil & wall & ceiling murals; painted onsite or on canvas to be installed anywhere; church work; works nationally & internationally.

This mural ceiling by Lynne Rutter is painted on canvas in casein and acrylic paints and features trompe l'oeil shells and a blue center.

WRITE IN NO. 2527

If you'd like to order a
gift
subscription
for a colleague,
just call
800-548-0193

John Tiedemann, Inc.
877-600-2666; Fax: 201-991-3419
www.johntiedemann.com
North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

Write in No. 1765

Warner Bros. Studio Facilities
818-954-3000; Fax: 818-954-7829
www.wbsf.com
Burbank, CA 91522

Custom fabricator of architectural ornament & murals: balustrades, columns, capitals & moldings in fiberglass & plaster; fine-art reproduction, restoration & trompe l'oeil; interior & exterior decoration.

Write in No. 778

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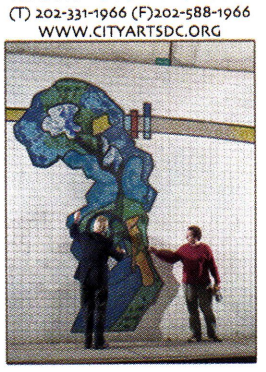
1857 LAMONT ST. NW
WASHINGTON DC 20010
(T) 202-331-1966 (F)202-588-1966
WWW.CITYARTSDC.ORG



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When contacting companies you've seen in the issue, please tell them you saw their listing in Traditional Building.

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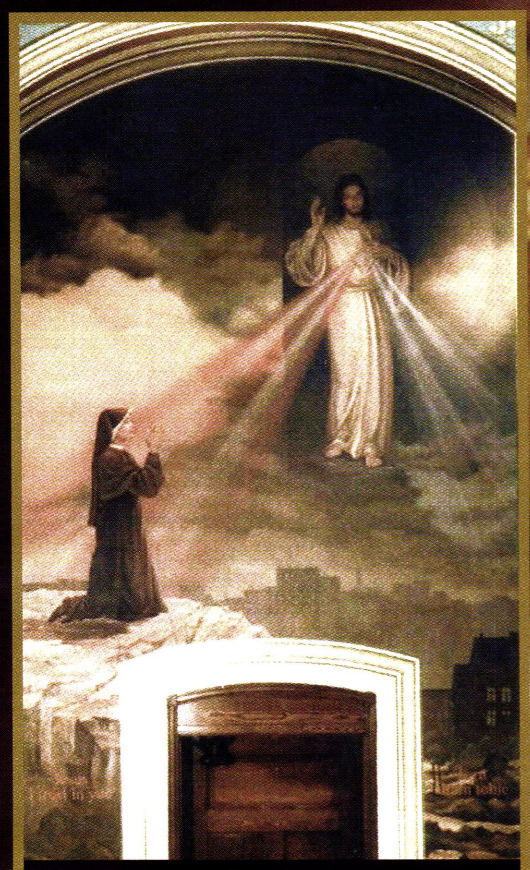
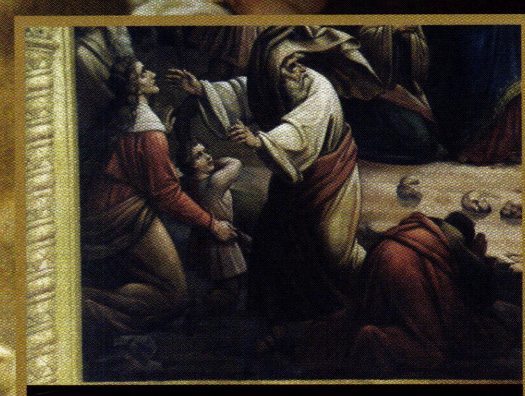


New Mural

Mural Restoration (Before)

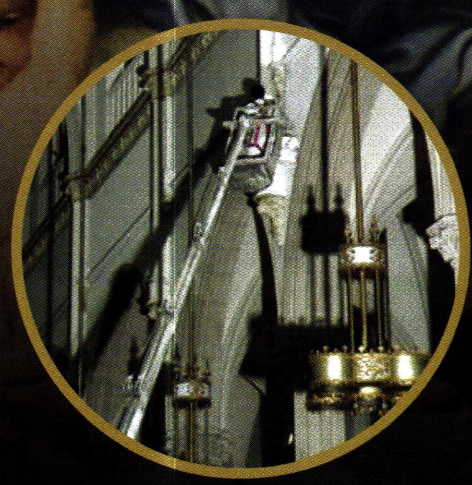


Mural Restoration (After)

New Mural

Mural Restoration (Before)

Mural Restoration (After)



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Large Interior Church Photo: Moberly Photography Inc.

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Doors & Entryways

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Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

Write in No. 1005

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, entryways, lighting, ceiling tile, furniture & cabinet components & more.

Write in No. 1088

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

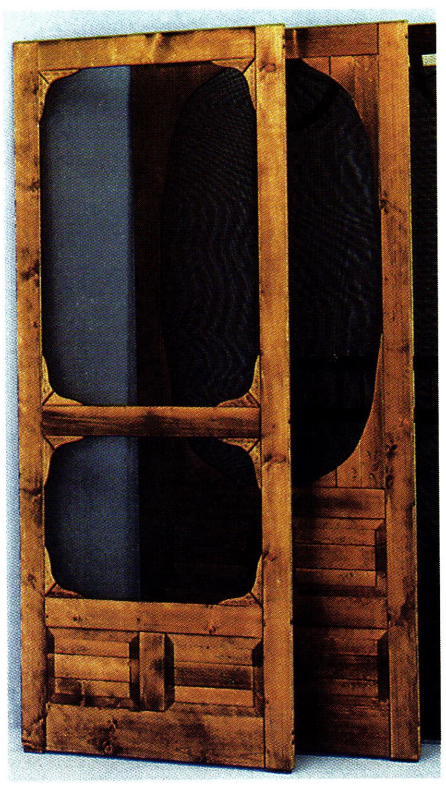
Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.

Write in No. 3950

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, oak, mahogany, cedar, knotty alder & redwood; any size; many options; arch & roundtop, double, French doors, doggie doors, screens & more.

Write in No. 9600



Many styles of wood screen doors manufactured by Coppa Woodworking are available painted or stained.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood, bronze & aluminum-clad windows & doors: lift & slide doors, casements, tilt-turn, European in-swing & historically accurate double-hung windows with weights & pulleys; residential & commercial.

Write in No. 1910

This full-panel mahogany door was manufactured by Grabill.

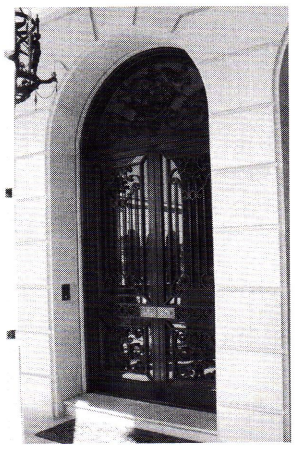
Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Write in No. 1210



This 11-ft. custom bronze door was manufactured by Historical Arts & Casting with a patina designed to age gracefully in any climate.

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of wood windows & doors: clad & clad-wood; solid wood entry doors; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Write in No. 1907

These Ultimate Outswing French doors from Marvin Windows and Doors are suitable for commercial applications.

Parrett Windows
800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of handcrafted custom wood & clad-wood windows: fixed or operating; any geometric shape; numerous wood species; custom wood doors; complete finishing capabilities; certified & tested; nationwide distribution.

Write in No. 3003

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

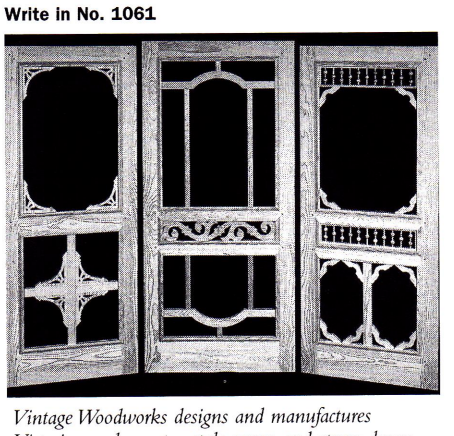
Write in No. 1218

This forged-steel entry door was fabricated by Schwartz's Forge.

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Manufacturer & supplier of Victorian millwork: wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels, screen/storm doors, mantels, wood shingles & more; cellular PVC profiles.

Write in No. 1061



Vintage Woodworks designs and manufactures Victorian and country-style screen and storm doors; which are offered with or without spandrels.

Weston Millwork Co.
816-640-5555; Fax: 816-386-5555
www.westonmillwork.com
Weston, MO 64098

Custom fabricator of wood doors & windows: sash & door-frame components & complete units; storms & screens; historical reproductions & exact replicas; millwork; cornice moldings.

Write in No. 1316

Weston Millwork fabricated this replica Tudor-style door (right) using sugar pine and mortise-and-tenon joinery.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: capitals, railings, fences, gates, balustrades, lighting, grilles, furniture, doors & more; cast & wrought metal alloys, finishes & architectural styles; since 1940.

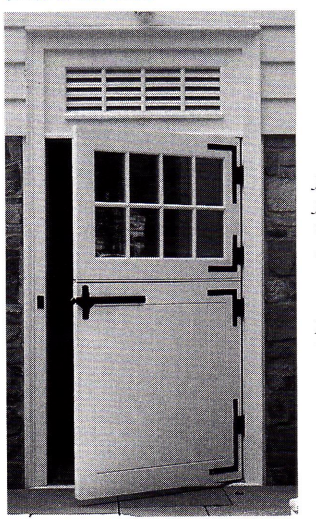
Write in No. 1223

Wiemann Ironworks fabricated this bronze door, which feautres insulated glass.

Woodstone Co., The
802-722-9217; Fax: 802-722-9528
www.woodstone.com
Westminister, VT 05158

Custom fabricator, distributor & supplier of doors, windows & shutters: paneled doors & complete entryways; storm & screen doors; screen windows; most wood species; coped mortise-&-tenon joinery; historical & landmark specifications

Write in No. 8430



This Dutch door from Woodstone features pegged mortise-and-tenon construction and true-divided lites; it is completed with wrought-iron hardware.

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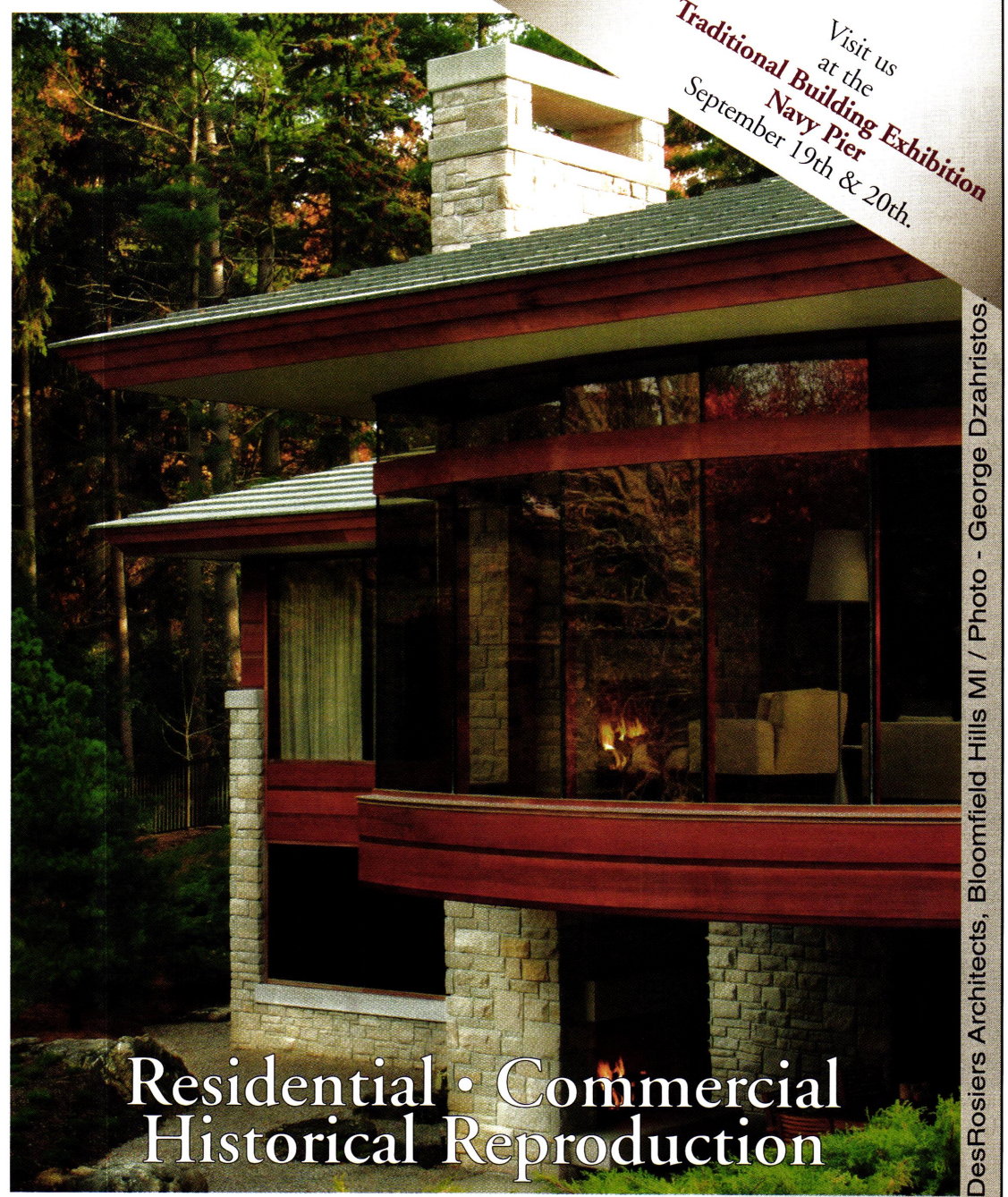

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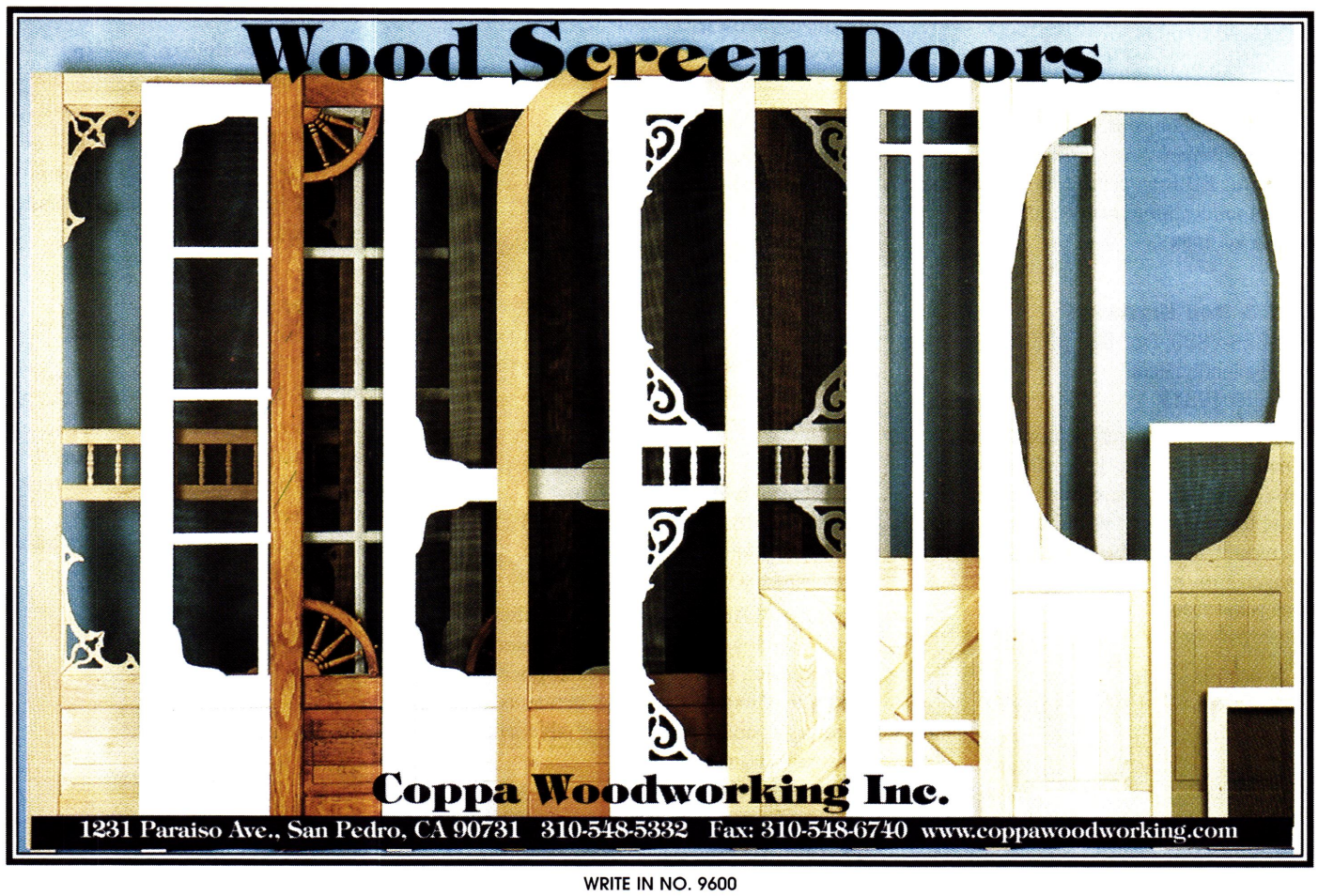

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847-251-0187; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

Restorer of lighting fixtures & antique hardware: period crystal & metal light fixtures; bronze, brass, copper, nickel, pewter, gold, silver & chrome; matching of existing hardware in restoration projects; will match any finish.

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Al Bar-Wilmette Platers restores antique iron doorknobs and plates them with nickel.

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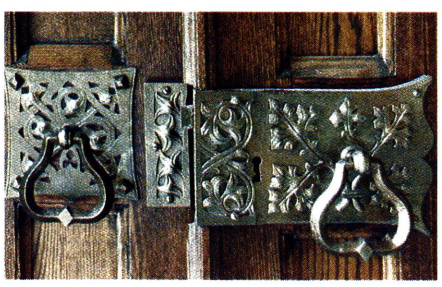
Write in No. 1088

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter, gate & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions.

Write in No. 2930



This decorative floral-patterned door hardware system was restored by Ball & Ball Hardware.

Baltica
866-830-9174; Fax: 310-349-3443
www.baltica.com
Vilnius, Lithuania LT 01129

Manufacturer of handcrafted, European-made door, window & cabinet hardware: cremone bolts, doorknobs & knockers, hinges, lever handles, push plates & more; Gothic & Baroque; showrooms worldwide.

Write in No. 411

Baltica designed and manufactured the Manifesto door pull.

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.

Write in No. 3950

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

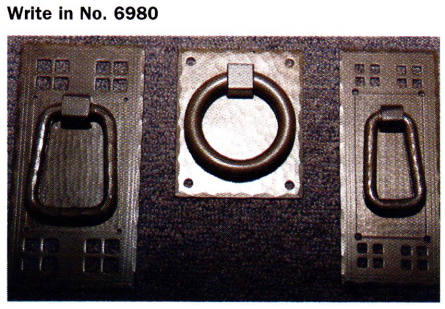
Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, oak, heart pine & mixed species; salvaged doors, windows & shutters; antique lighting; hardware.

Write in No. 2744

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; grilles; hand-hammered copper; interior & exterior lighting; pendants, sconces, chandeliers, lanterns, table lamps & switch plates.

Write in No. 6980



Craftsmen Hardware manufactured these hand-hammered Arts and Crafts-style door pulls in copper.

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.crowncityhardware.com
Pasadena, CA 91104

Supplier of hardware: casement fasteners & adjusters; sash locks, lifts, balances & weights; screen fasteners & hangers; glass knobs, bin pulls, switch plates & more; iron, brass, glass & crystal; Victorian & Arts & Crafts styles.

Write in No. 432

The Windsor Series knob and escutcheon are manufactured by Crown City.

D.J.A. Imports, Ltd.
718-324-6871; Fax: 718-324-0726
www.djaimports.com
Bronx, NY 10466

Distributor of architectural metal components: gates, railings, stairs, gate & door hardware, machinery for the metal industry & specialty items; stainless steel & aluminum; reproductions; riveted gates & railings, operators & more.

Write in No. 495

Decorative Hardware Studio
914-238-5251; Fax: 914-238-4880
www.decorative-hardware.com
Chappaqua, NY 10514

Manufacturer of drapery, cabinet, furniture & door hardware & stair rods: brass, bronze, nickel, crystal & ceramics.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.

Write in No. 2260

This traditionally styled, ornate door handle and matching escutcheon are the work of E.R. Butler.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of high-end handcrafted brass & bronze hardware & accessories: for doors, windows, furniture, shutters, objets d'art & bathroom accessories; handcrafted sconces & lighting fixtures.

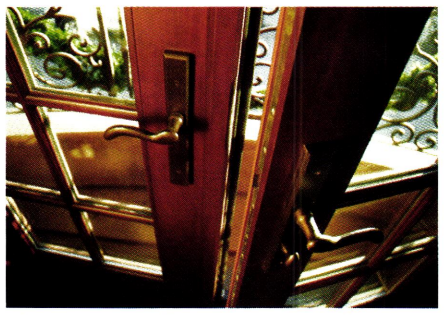
Write in No. 1166

These door hinges are just a few of the many styles offered by P.E. Guerin.

Hamilton Sinkler
866-900-3326; Fax: 212-760-3362
www.hamiltondeco.com
New York, NY 10016

Supplier of window & door hardware, cast-metal registers & bathroom accessories: many historical styles & finishes.

Write in No. 1618



The cast-bronze Jefferson lever is handcrafted by Hamilton Sinkler.

House of Antique Hardware
888-265-1038; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; push-button switches & plates; registers & grilles.

Write in No. 1096

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of ornamental gate, shutter & barn door hardware: gate, barn & stable hinges; shutter bolts, shutter dogs & pull rings; garage doors.

Write in No. 1240

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration; catalog $8.

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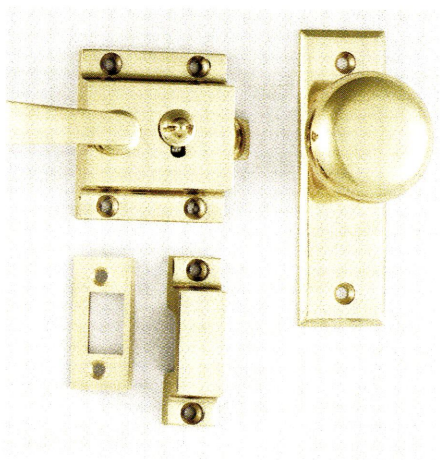

The model #SCL82 screen-door latch set from Phelps Company is hot-forged and precision-machined from solid brass.

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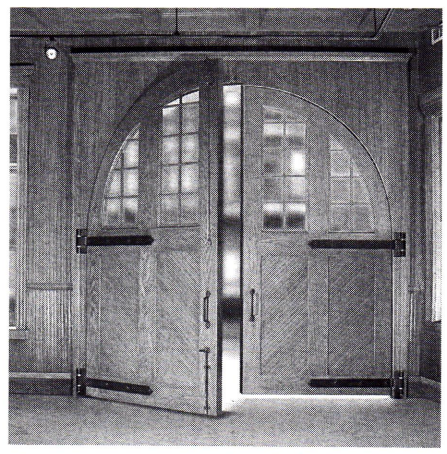

Black iron strap hinges made by Richards-Wilcox support the 600-lb. doors of the Aurora Regional Fire Museum in Aurora, IL.

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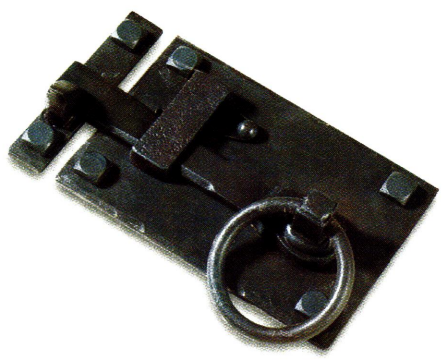

This latch with ring pull was manufactured by The Golden Lion.

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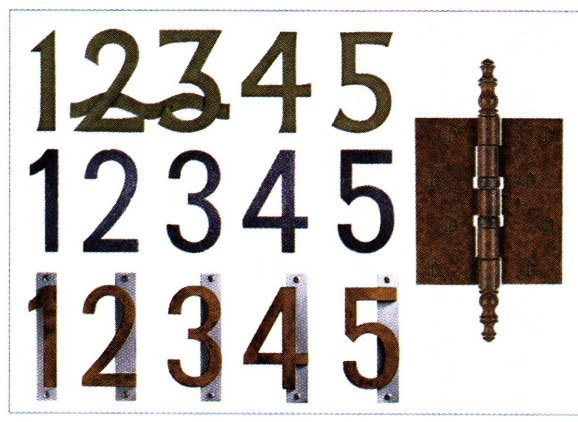

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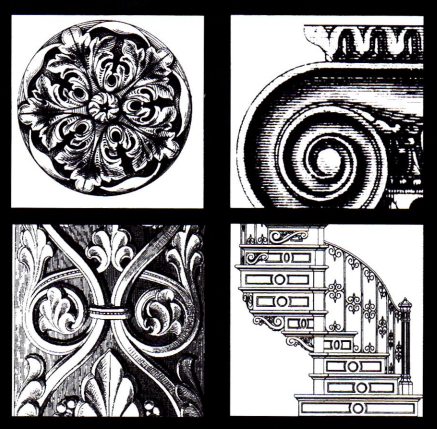

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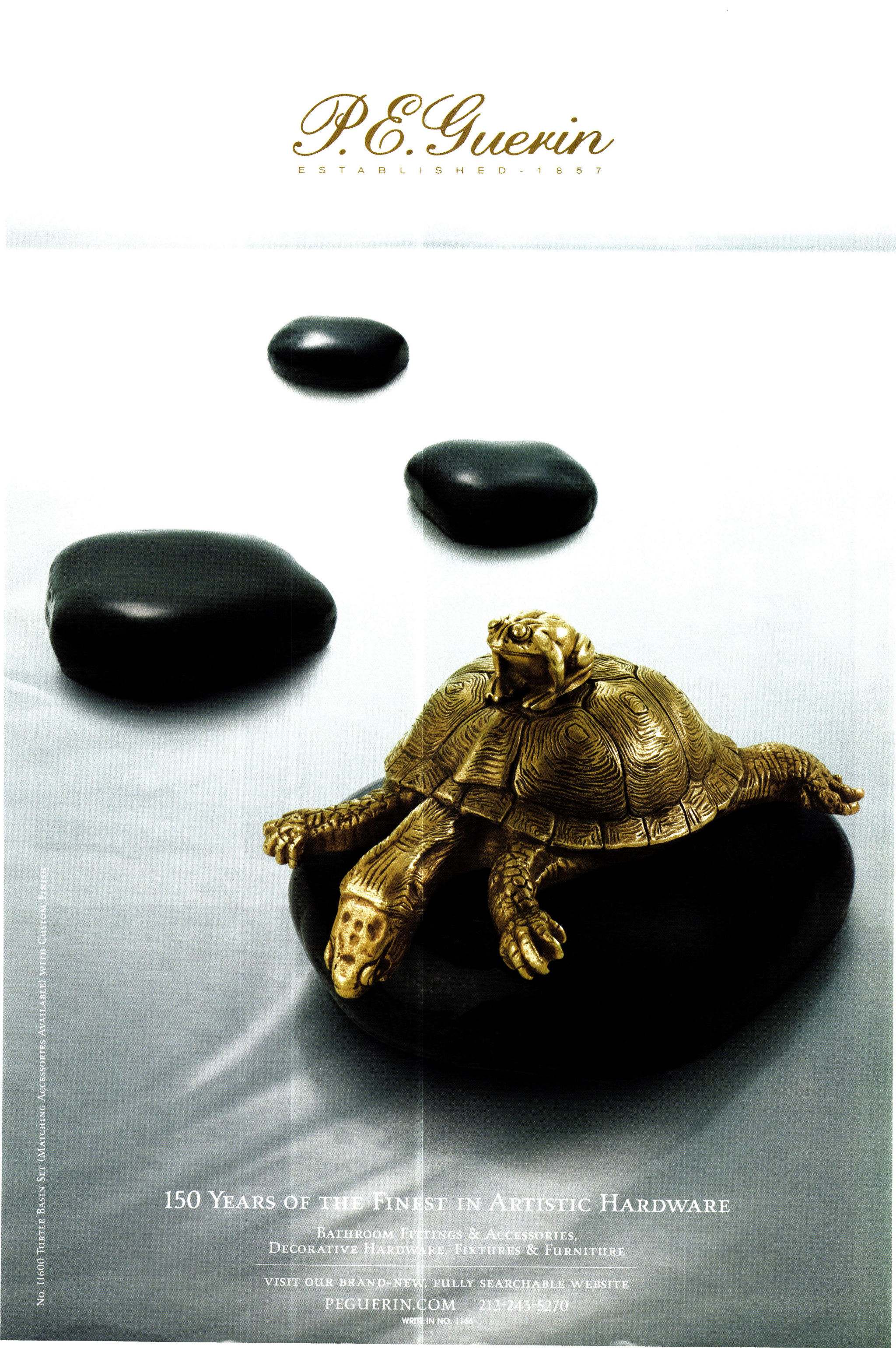

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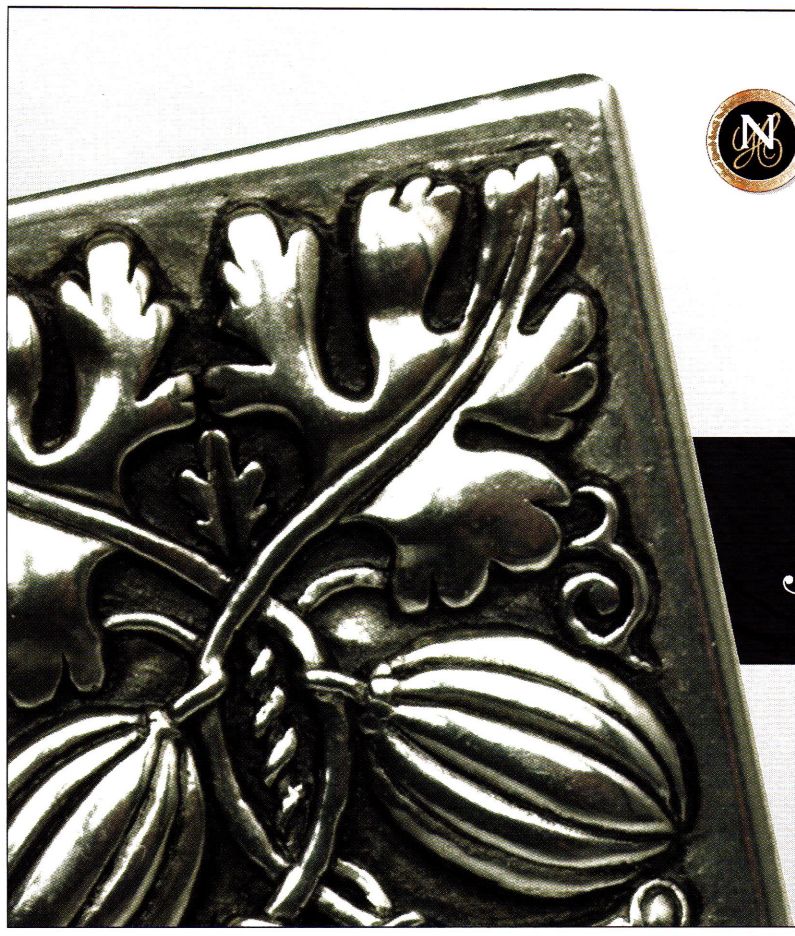

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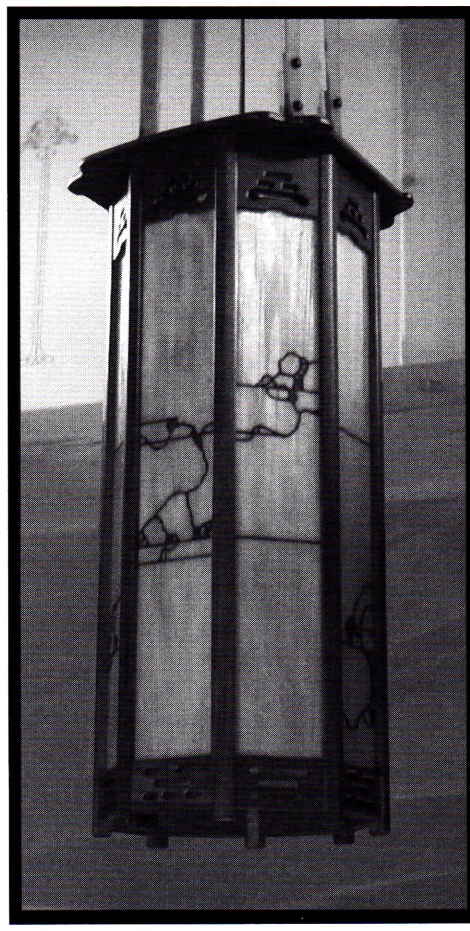

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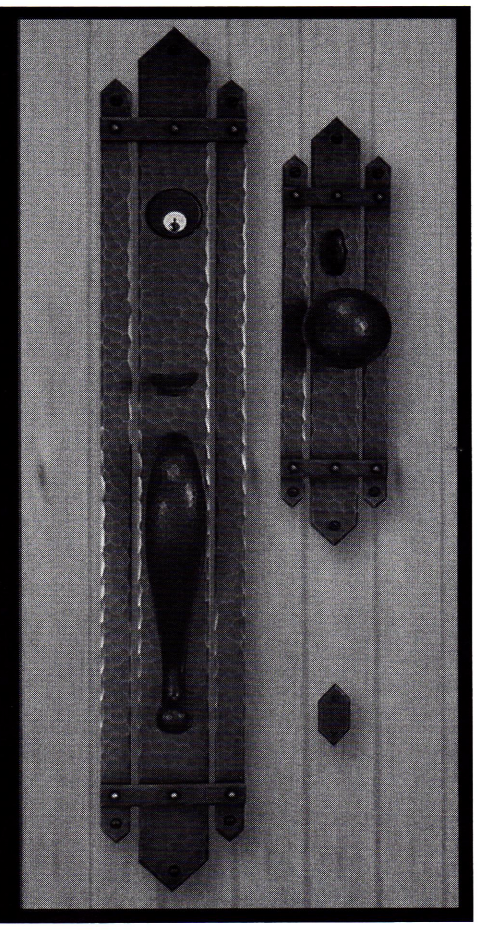

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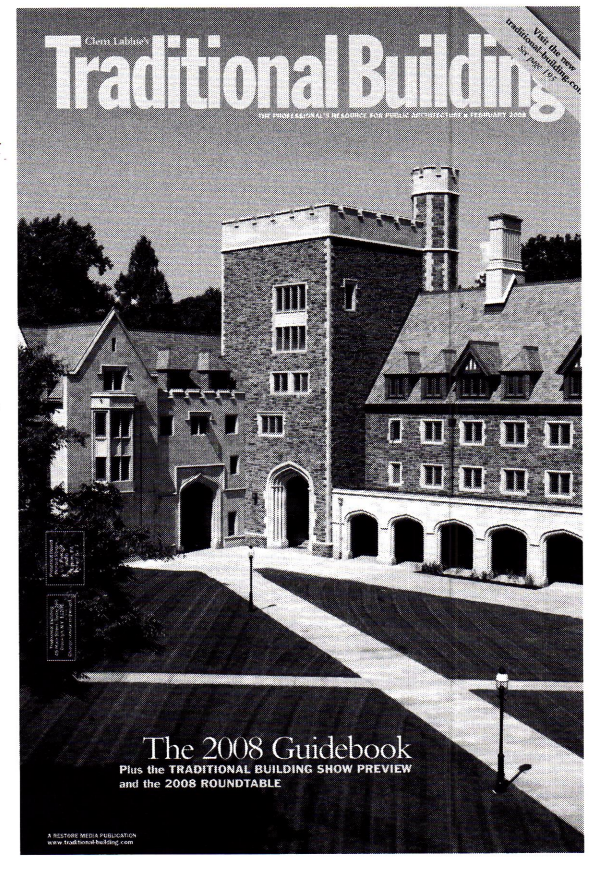

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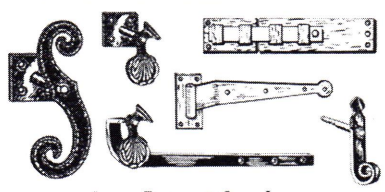

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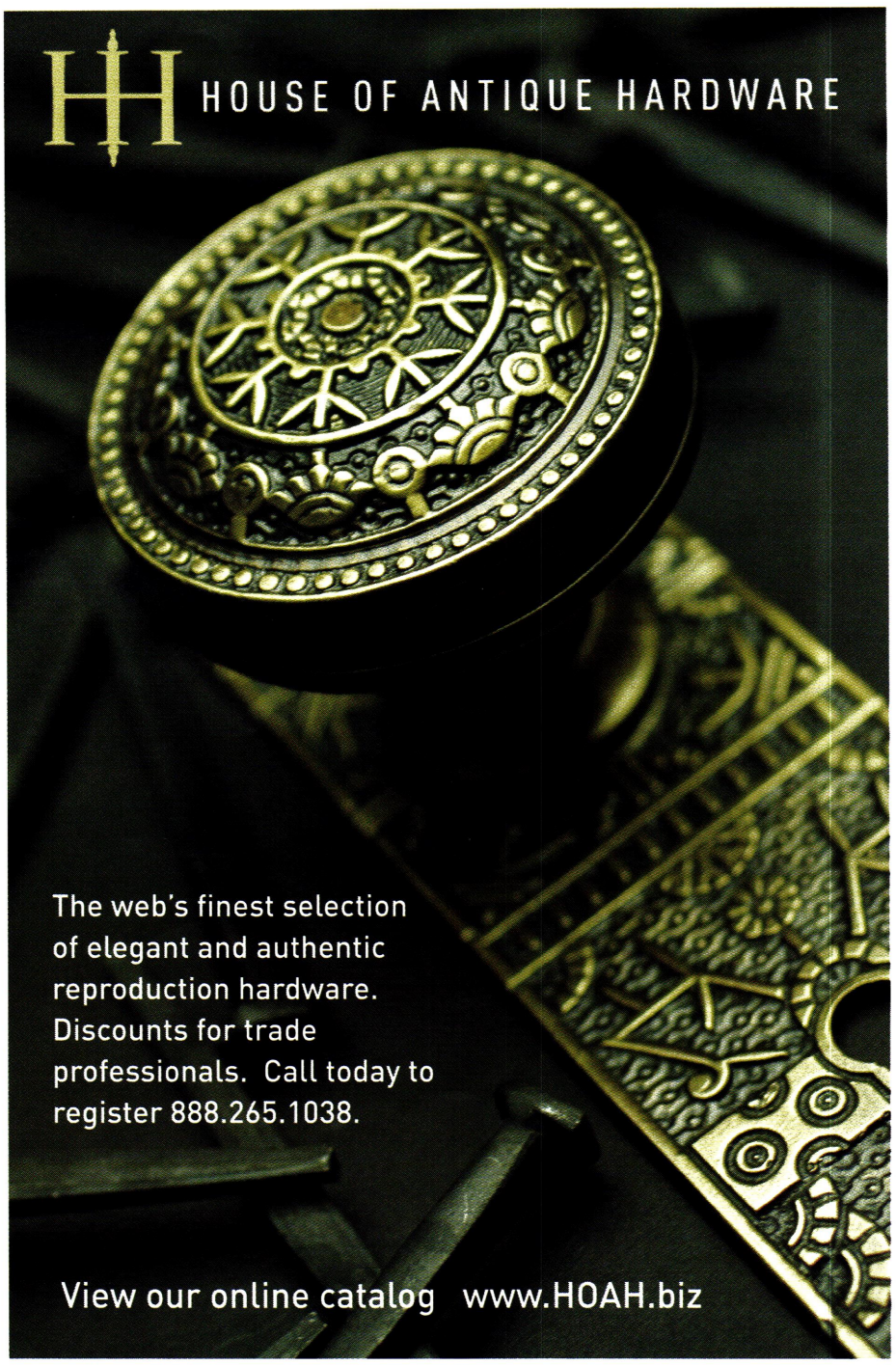

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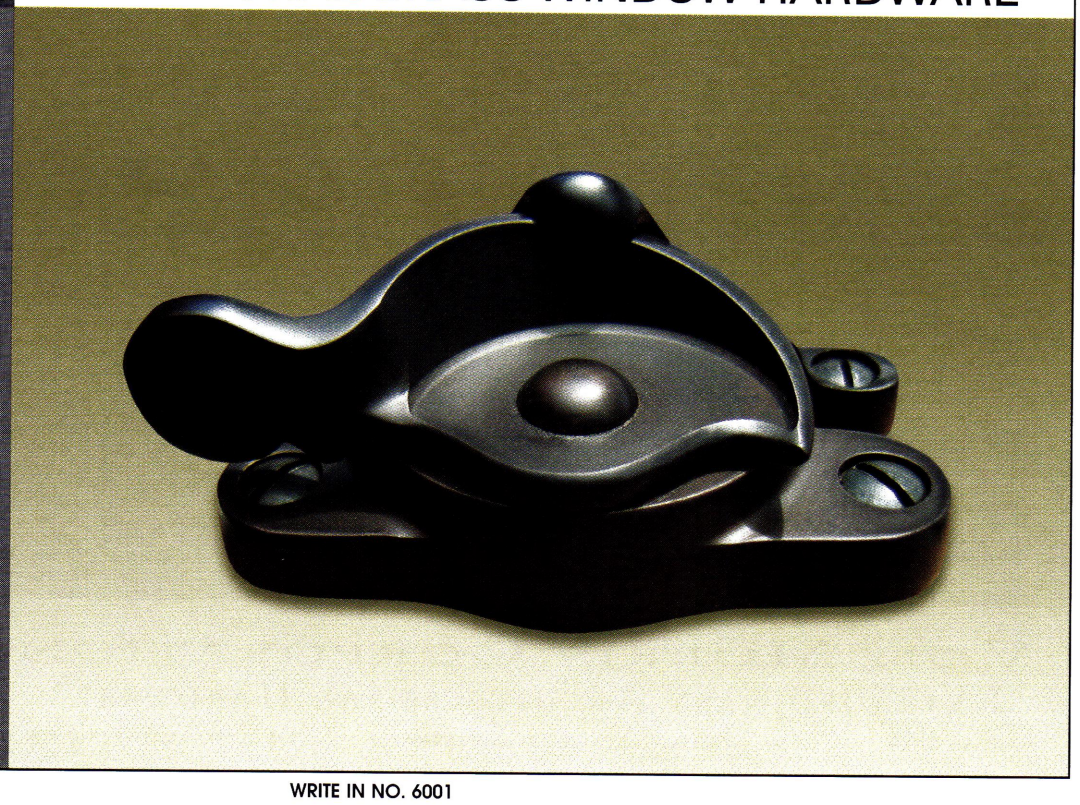

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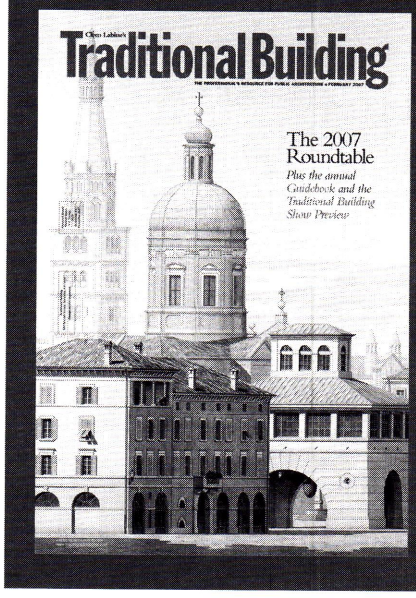

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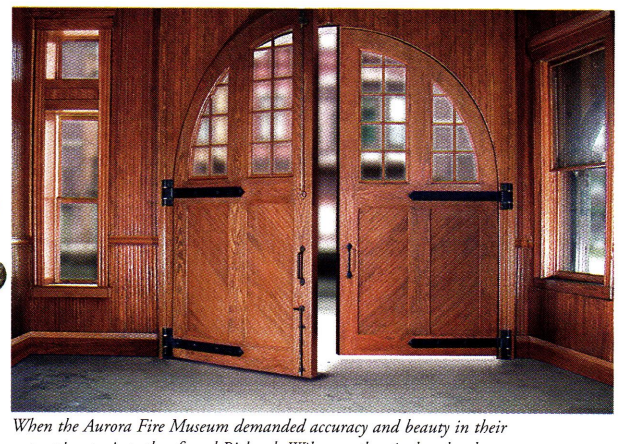

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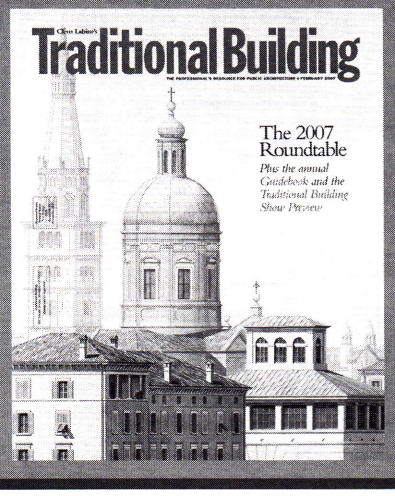

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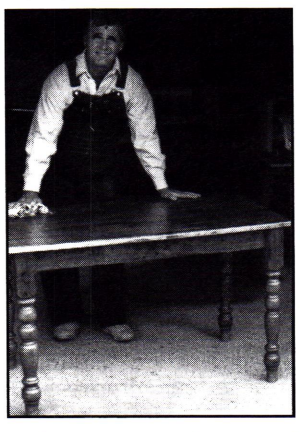

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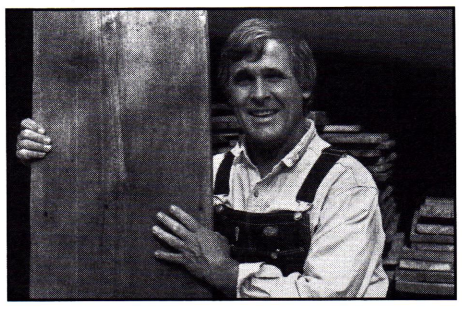

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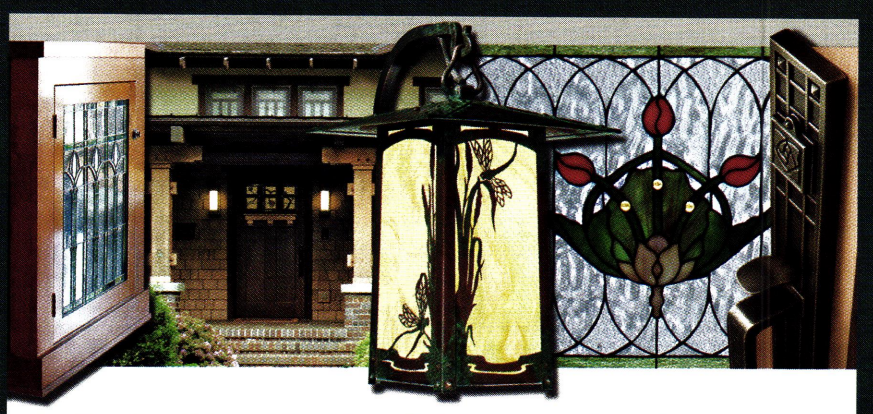

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Better Slate than Ever

Three major suppliers discuss the advantages of using slate for flooring.

By Nicole V. Gagné

The selection of flooring has long been a particular concern of the hospitality industry. Above and beyond something hospitable-looking, which is also suited to the interior decor, the floor has to be of sufficient durability to withstand a lot of heavy traffic. It also ought to be easy to clean and should resist staining and fire, and, particularly in this litigious age, be slip-resistant too. Add to this wish list the "green" preference for a natural material that's long lasting, plus the aesthetic desire for a range of color possibilities, and you'd seem to be looking for something that's too good to be true.

The ideal product really is out there, made basically of clay or volcanic ash – materials which ordinarily wouldn't be all that effective as flooring, but over a considerable amount of time metamorphose into slate. And for more and more commercial spaces these days, slate is the flooring of choice.

This survey of suppliers of slate flooring examines three major figures in the field: American Slate Company of Walnut Creek, CA; Echeguren Slate, Inc., of San Francisco, CA; and Evergreen Slate Company, Inc., of Granville, NY. The two West Coast firms, established in 1978 and 1981, respectively, offer slate from quarries around the world; the third, based in the Northeast, was founded in 1916 and specializes in slate quarried in Vermont. Their varied experiences, taken together, describe the spectrum of possibilities available within this rapidly growing field.

Along with supplying slate flooring in a range of sizes, colors and textures, all three firms also supply slate for roofing and other applications, such as cladding and paving. Their perspectives on these markets, however, are different. "Floor tile is a large part of our business," says Daniel Piché, president of American Slate Company, while Mike Bache, sales representative of Evergreen Slate Company, responds, "I would definitely say that the heavy majority of our business is toward roofing." For Alex Echeguren, president and CEO of Echeguren Slate, the spread is "probably about one-third roofing, two-thirds flooring and other applications: dimensional slabs, wall cladding, wall slate."

The two California-based businesses have also experienced a market bias favoring residential over commercial applications. "With the significant drop in new residential activity, the commercial segment as a percentage has grown over the past couple of years, but it still remains less than half of our business," says Piché. "I think residential is probably the majority of the market," says Echeguren. "But there's plenty of slate in commercial work as well. For example, there's a lot of slate in shopping malls, acres of it."

These suppliers have worked closely with the restoration market as well as with new-construction projects built in period styles – a growing trend that has increased the demand for slate flooring. "We track the different classes of trade that we sell," says Piché, "but it is very difficult to measure where the slate is actually being used. The restoration market is an important segment for us, but my sense is that the majority of the business is going into new construction, whether it's hotels/resorts, commercial applications or housing."

Echeguren concurs: "We're more of a regional company, and out in the West, I'd say that the greater majority of the materials are going into new buildings, as opposed to renovations of old houses." Bache however describes the two markets as neck-and-neck: "I would say it's about fifty-fifty. We see old buildings where they're looking for repair pieces, but we also sell quite a bit for new-construction residences."

The natural texture and colors of slate, here supplied by Evergreen Slate Company, enliven this office environment. The firm provides Vermont slate flooring in five standard sizes and five patterns, in standard groupings from 10 to 36 sq.ft. Photo: courtesy of Evergreen Slate Company, Inc.

Three different sizes of India Kota Brown flooring from Echeguren Slate have been artfully arranged in the headquarters of the Informatica Corporation in Redwood City, CA. This Indian limestone varies in color from olive green to brown, and features a layer of gold on top. Photo: courtesy of Echeguren Slate, Inc.

These slate experts outlined certain basics that a prospective customer should have in mind when selecting a slate floor. Slate is available in a natural-cleft surface, or it can be sanded or honed, so texture and hardness are two key points to consider. "Even within the natural-cleft format, there are varying degrees of roughness and smoothness," says Echeguren. "Also, certain slates from India are quite soft, and you don't want to specify one of the softer slates for really high-traffic areas, because they'll wear and you'll get traffic patterns."

The natural surface of slate, Piché says, "is not readily available in other natural-stone products like marble or granite. In addition to the natural surface, we can supply tiles with a polished or wire-brushed finish. Also, because slate is a natural product, no two pieces are alike, making it a popular choice used in many of the finest shopping malls, hotels and restaurants in the country."

That very variety is the great beauty of slate – "But not everyone sees it that way," says Bache. "They need to realize that it's a natural product, and so you will see some range in colors between individual pieces. There's a process of sampling that takes place, and we do our best to educate the potential buyer about what they're going to get and what the finished product is going to look like."

One aspect of the popularity of slate flooring is undoubtedly its ease of installation; unlike a slate roof, installing a slate floor does not necessarily have to be a professionals-only job. "Our slate can be thin-set like ceramic tiles and can be a great DIY weekend project, with no special installation requirements," says Piche. "Our tiles can be installed by butt jointing and without the use of grout. This is an advantage, as grout often becomes dirty. Butt jointing, using our accurately cut slates, results in a great-looking job that can be completed at a lower cost than a grout application."

According to Echeguren, "A do-it-yourselfer who has some ability at technical work can do it. 12-in.-x-12-in. tiles are probably not that difficult for do-it-yourselfers - provided they have proper instructions and materials. But we don't

This heavy-traffic area utilizes the popular Rajah line from American Slate Company, which embodies a range of slate colorations including red, purple, mauve, gold and browns. Photo: courtesy of American Slate Company

deal with too many do-it-yourselfers, and we don't advise people on how to install it because each application is a little different. We deal with a lot of general contractors who have enough knowledge about construction practices to do it themselves, or to instruct a laborer in how to do it."

Bache, however, emphasizes relying on a pro for the best job: "We would always recommend that a professional do it, and we do our best to provide recommendations of qualified individuals, to use as references."

The maintenance of a slate floor frequently raises the question of applying a sealant to the slate. "It doesn't require a sealant," says Echeguren, "but the industry recommends it – it's more protected and easier to maintain when it's sealed, and there are many different sealers available. But it's pretty low maintenance, generally. Slate can be damaged by acid, so you don't want to clean it with really harsh or abrasive chemical cleaners. A mild detergent is usually what's called for."

Piché adds, "Slate is non-porous and non-skid, which makes it a great product for heavy-traffic commercial areas. It is also fire-resistant, and it doesn't stain. The natural stone itself has a lot of advantages, and so a sealant is not required. If a sealed appearance is demanded, we recommend the use of water-based sealants only."

"We don't make specific recommendations in terms of what products to use," says Bache. "But we do point out the benefits of using a sealer, as well as the negatives. Certainly among the benefits is that it's going to be easier to clean the floor, and it tends to make the colors a little more vibrant. But it depends on which type of sealer you use. We've seen some of the low-cost sealers develop a milky look to them – it develops over time, especially if several coatings have been applied."

Not surprisingly, the demand for warranties with such a long-lasting material is virtually nil. "On occasion, we have been asked for a warranty, but it's very rare," says Bache. "As a roofing product it lasts a hundred years, and those same characteristics define slate as a flooring product: It's a very hard and dense material that's not going to absorb anything."

"In roofing, we're occasionally asked for warranties, but we don't typically issue warranties or guarantees for flooring," says Echeguren. Piché adds a useful warning for the buyer: "We have expert quality-control programs built in, but unfortunately, not all slate products are produced to our high standards. Many 'slates' on the market are really shale and are of a lower quality. Shale products can flake, absorb water and lose their original color over time. The materials may look like slate, but if quarried near the surface, it is likely schist or shale from lower-quality deposits."

Has the growth of the green movement and concerns about sustainability contributed to the demand for natural, long-lasting slate? "It does have a long life-cycle," says Echeguren, "but I don't know that the green movement has really affected the overall popularity of slate flooring, or increased the general market for it."

Others in the field, however, have felt the impact of this important social movement. "Definitely," says Piché. "Natural slates are a green product, with a proven track record for sustainability." Bache adds, "I think it's stimulated some interest. Out there right now, people are looking for alternative products, products that are more earth-friendly, because of the green movement, of course. And slate is most definitely one of those products."

All three firms have also experienced differing trends in their most popular sellers. At Echeguren Slate, "We have slates from all over the world, and multi-colors from India and China have been popular, at least in the Western region of the United States, just because they're vibrant," says Echeguren. "People are attracted to bright colors out here; it's less conservative than New England. We still sell lots of grays and greens and blacks – the traditional popular colors. Basically it's a product that's driven by design and by trends in colors. In a broader sense, whatever is the current popular color in interior design – or even exterior design - that will also effect what colors of slate are popular then."

Bache describes a more constant seller at Evergreen Slate: "In terms of flooring, we see a strong popularity in the color green, but also in black – an age-old standard. We also have a mottled green and purple, and as we spoke about before, the beauty of the slate lies in every piece being different, especially with the mottled green and purple – no two pieces will ever be alike. Because of that, it certainly has a very strong appeal."

Piché recognizes the impact of regional tastes on the demand at American Slate Company: "The range of applications is limited only by one's imagination, in designing interior and exterior applications, as well as wall facings, garden features, walkways, driveways, spas and pools. Because of the wide array of applications, the most popular colors can differ greatly. Region can also play a big part, due to local construction practices. For example, a customer in the Northeast may prefer the traditional gray, green, and purple colors of Vermont quarries, whereas a customer in Arizona may want slate in an earth-tone color." TB

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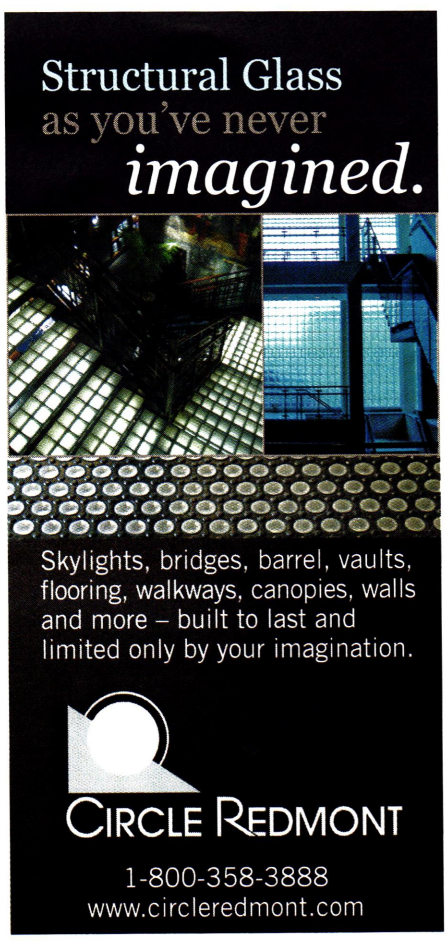

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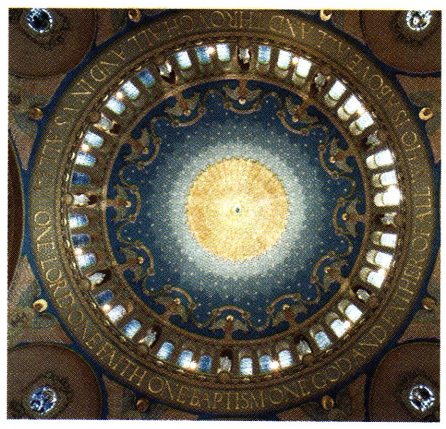

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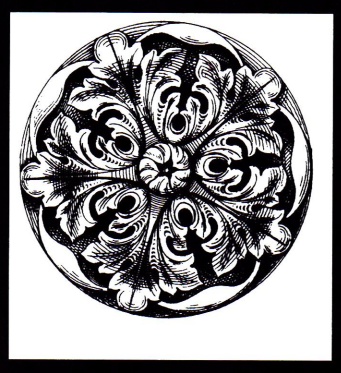
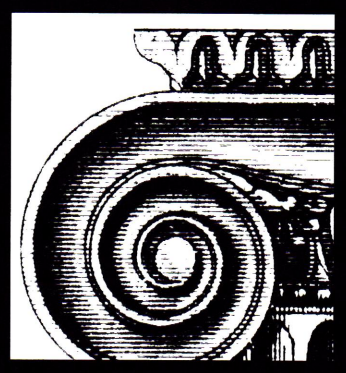

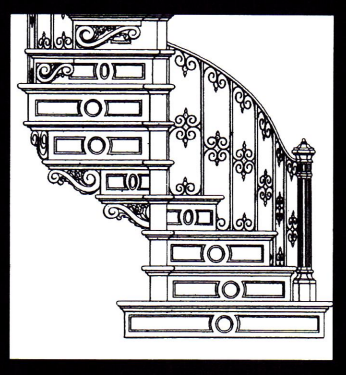

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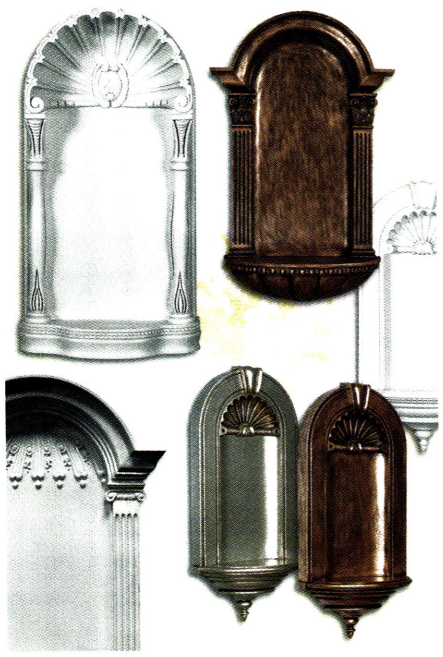

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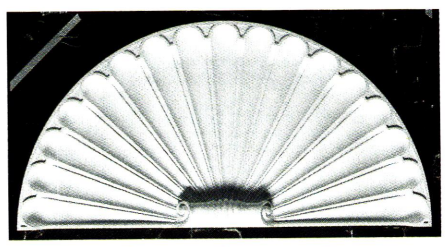

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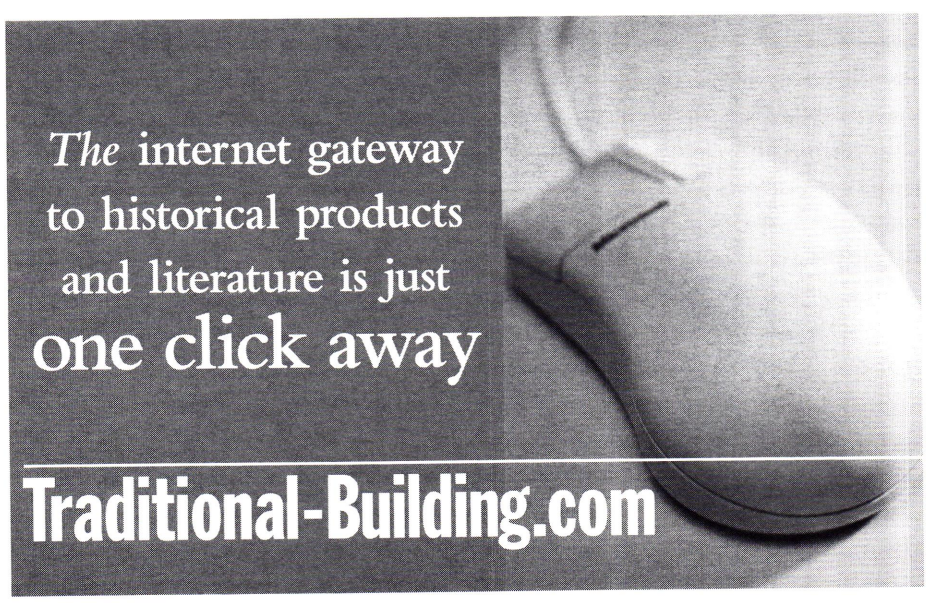

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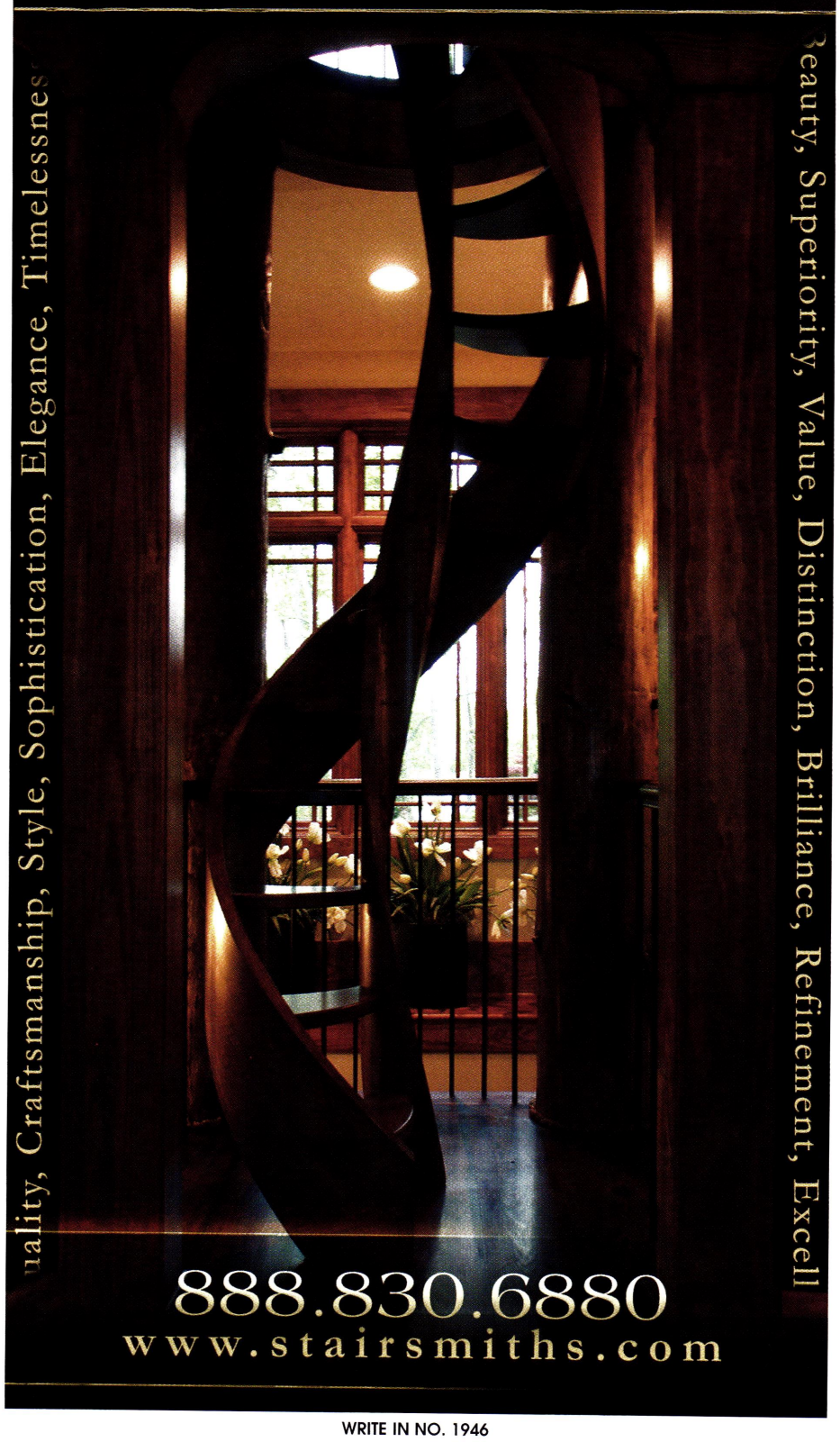

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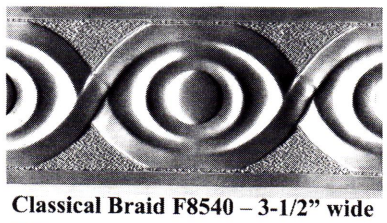

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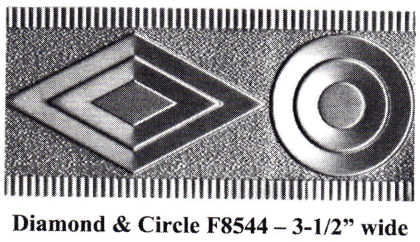

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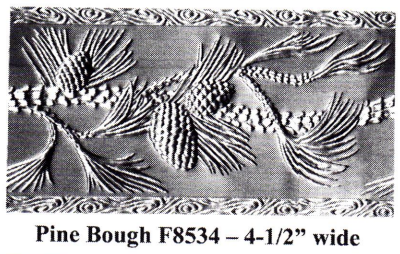

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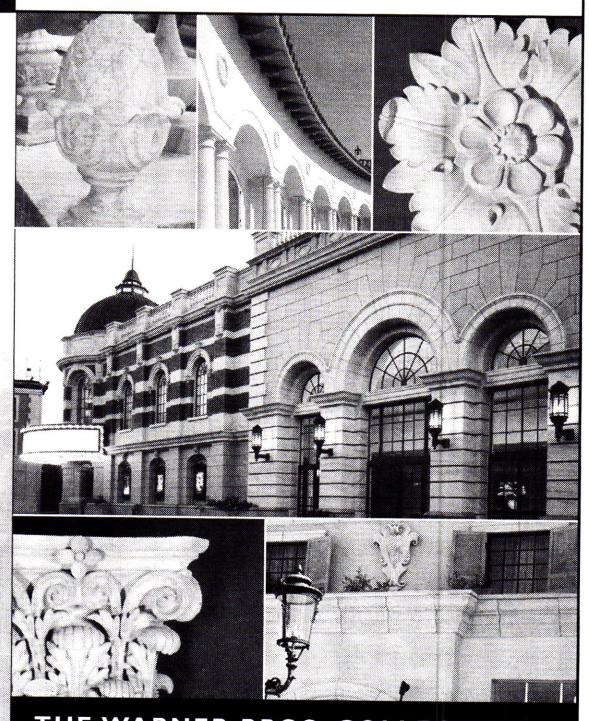

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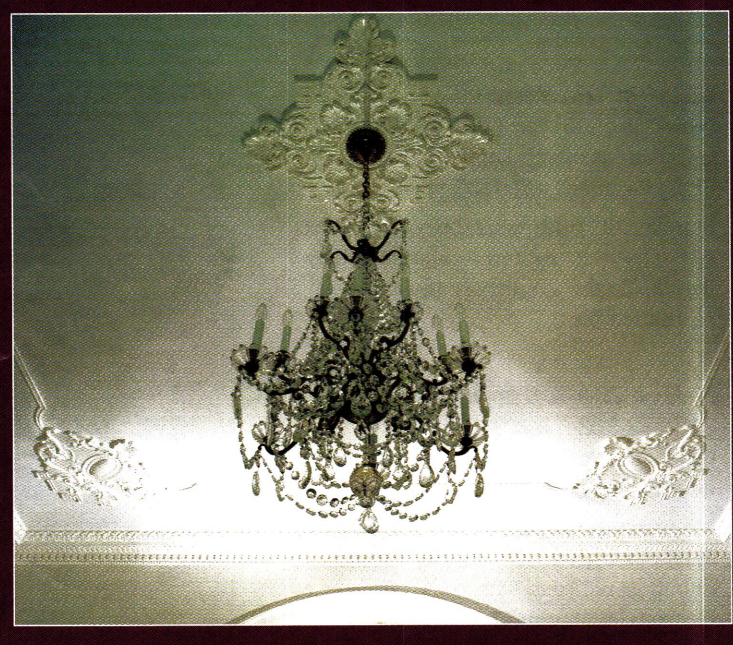

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Mission Tile West
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Supplier of hand-painted decorative Arts & Crafts-style tile: terra-cotta floor tile; handmade for all surfaces; historical reproductions.

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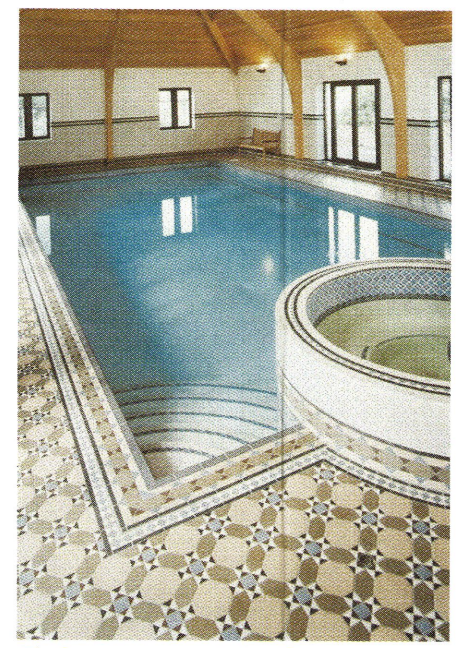
Native Tile & Ceramics designed and manufactured these colorful decorative tile squares.



The Inverlochie pattern tile from Tile Source was used to create the custom border for this swimming pool.

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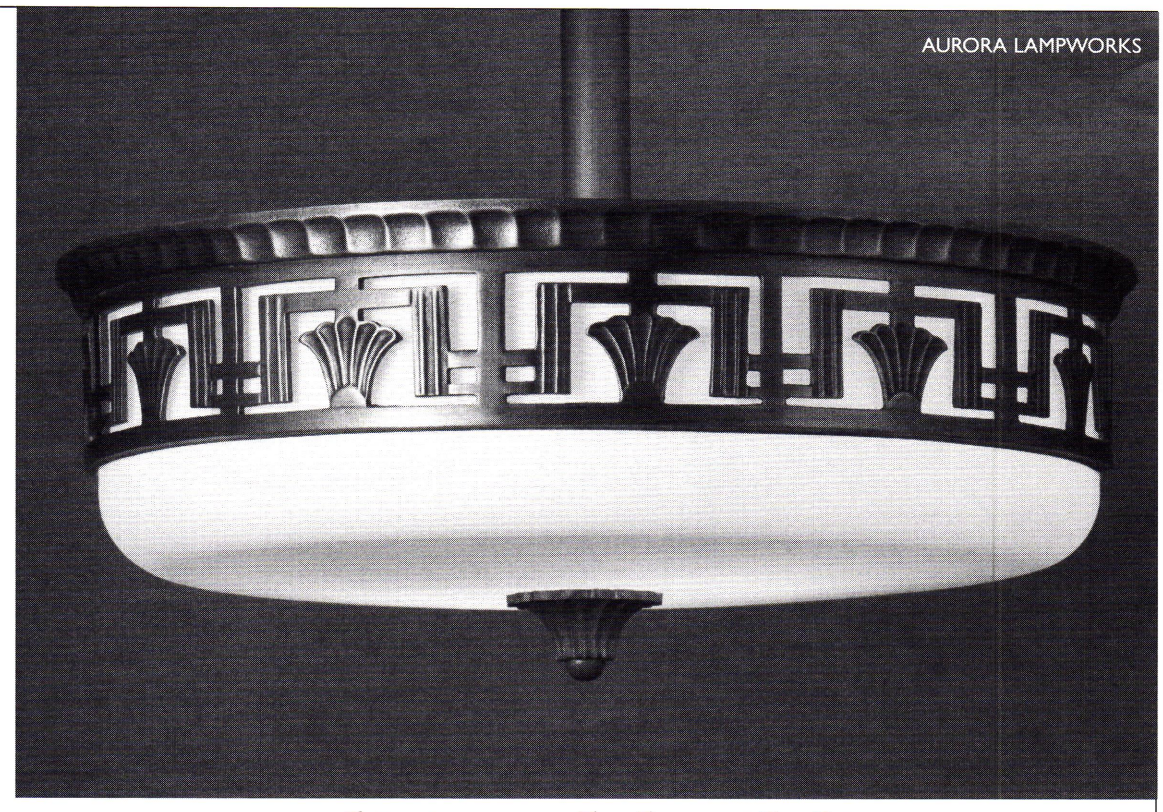

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Above View By Tiles supplied the ornamental plaster ceiling for the historic Matthew Keenan Building in Milwaukee, WI.

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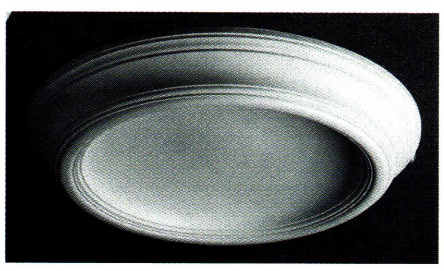
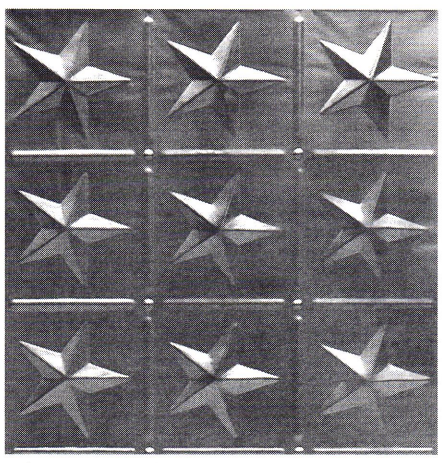


Round fiberglass surface-mount ceiling domes from Architectural Products By Outwater can be installed without modifying existing ceilings.



This Victorian-style pressed-tin panel is available in 6-, 12- and 24-in. squares from Chelsea Decorative Metal.

Chelsea Decorative Metal Co.
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www.thetinman.com
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Manufacturer of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian; easy-to-install 2x4-ft. sheets.

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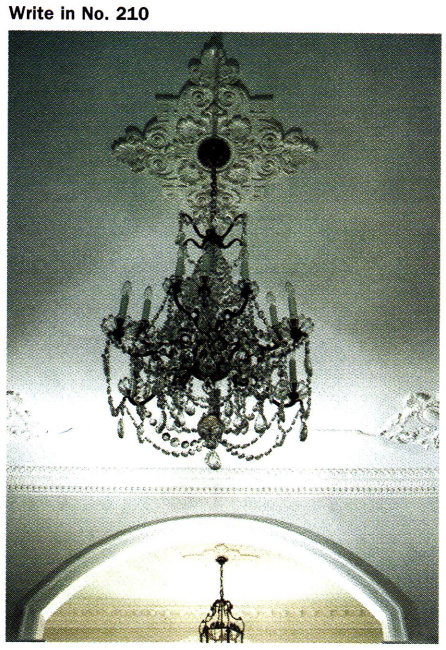

This ceiling design incorporates a centerpiece, corner ornament and lineal molding from Decorators Supply.

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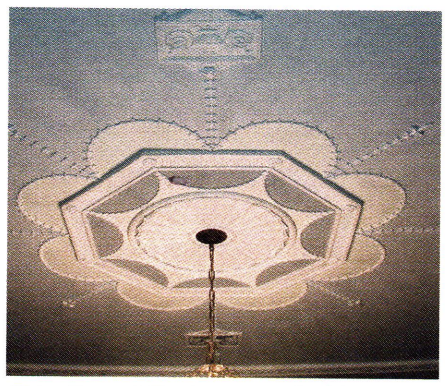

This ceiling medallion is one example of the plaster/GRG products fabricated by Felber Ornamental Plasering Corp; the firm also offers domes, cornices, brackets, friezes and a variety of other moldings.

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800-399-7585, Fax: 416-264-6098
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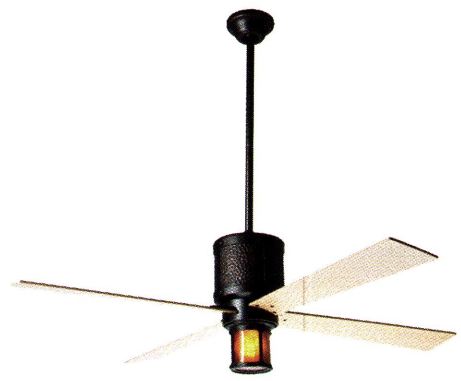

Reminiscent of the West Coast Art and Crafts movement, the Bodega fan from The Period Arts Fan Co. incorporates hammered metal and an exposed rivet assembly.

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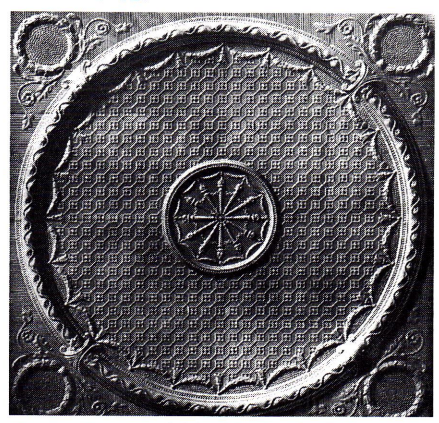

Empire Center, model #8706 from W.F. Norman, is composed of eight ceiling plates, each measuring 24x48 in.

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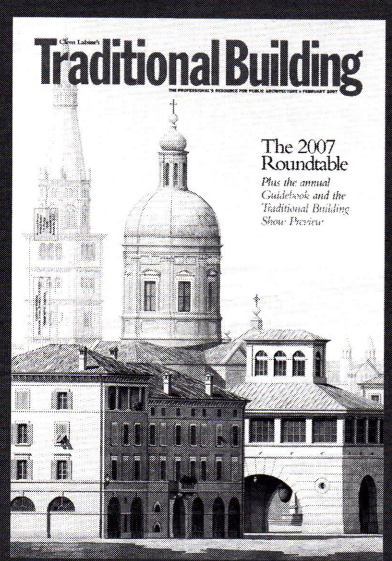

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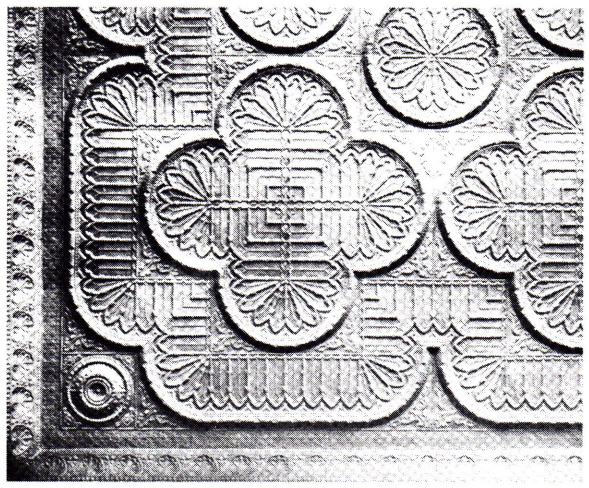

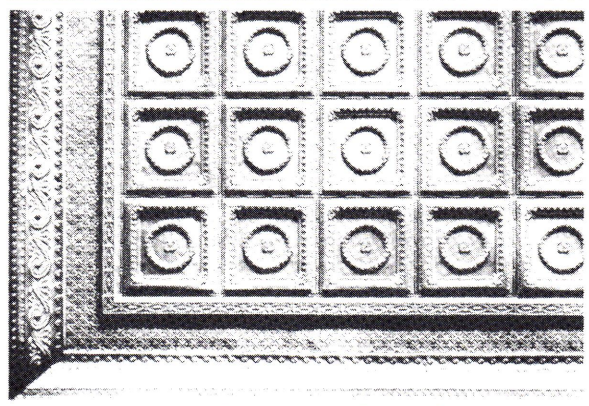

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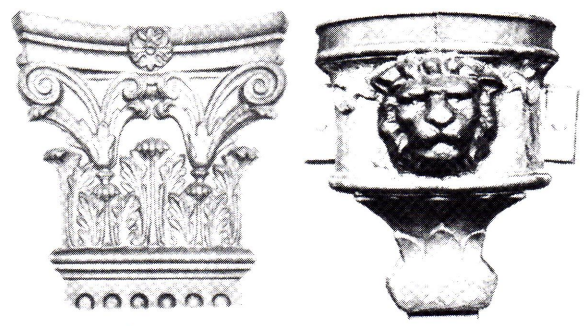

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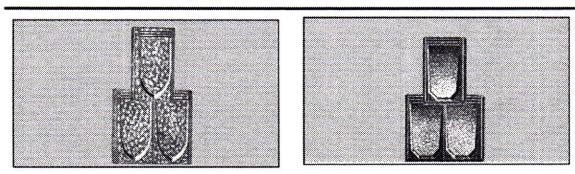

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W.F. Norman Corp. P.O. Box 323 Nevada, MO 64772 800-641-4038
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www.traditional-building.com

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- **Most-requested Articles online**
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conference **September 18-20**
exhibition **September 19-20**
2008

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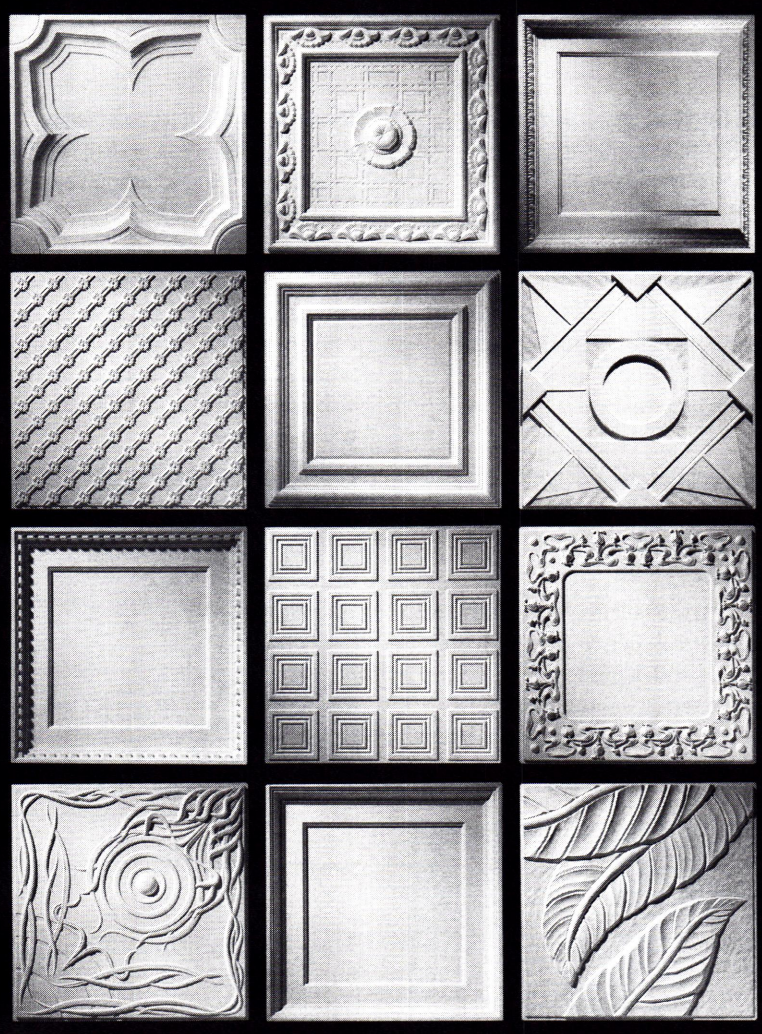

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3434 Parkview Ave., Pittsburgh, PA 15213

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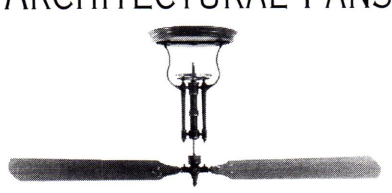
When contacting companies you've seen in the issue, please tell them you saw their listing in Traditional Building.

ARCHITECTURAL FANS



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290 WOOLEN MILL ROAD
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PH/FAX 717-382-4754
e-mail:woolenmill@earthlink.net
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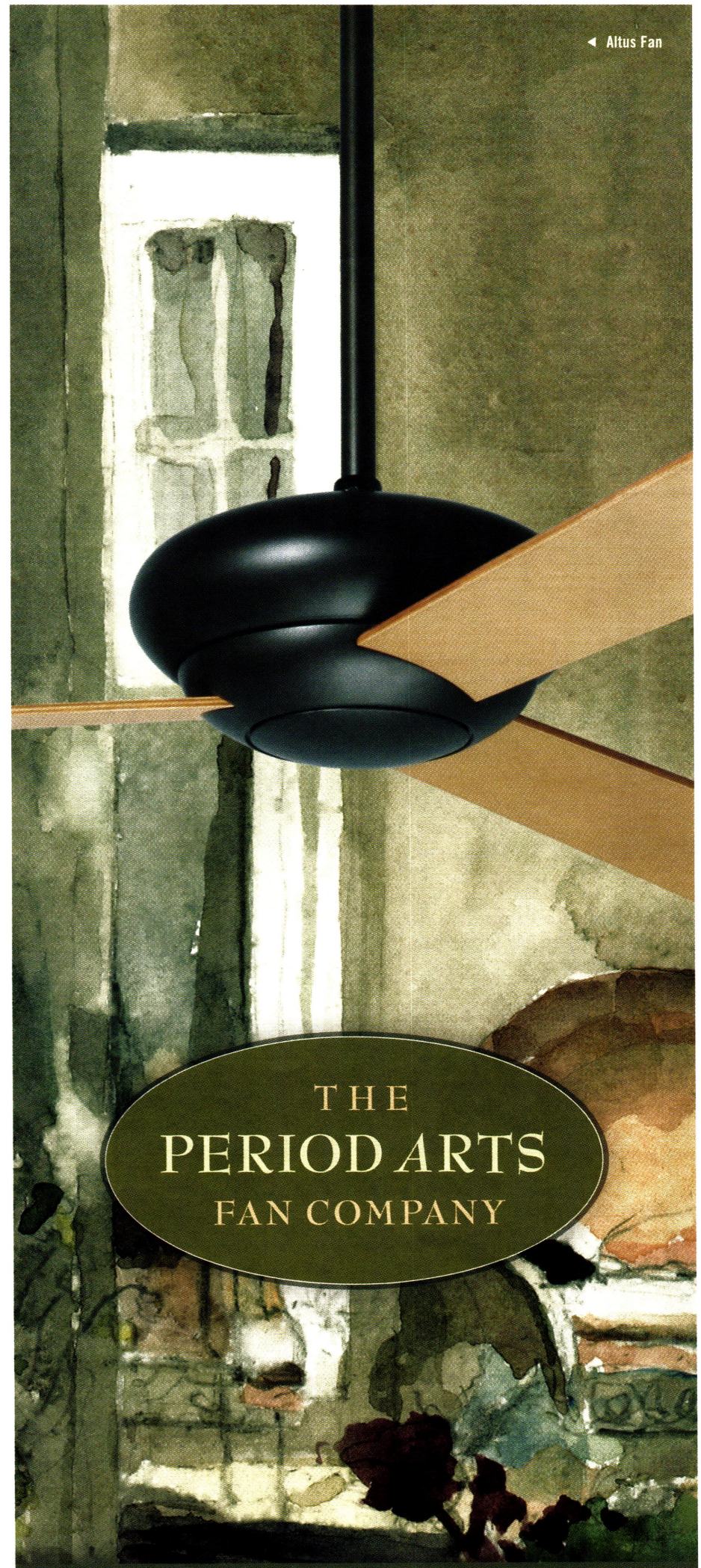
www.traditional-building.com



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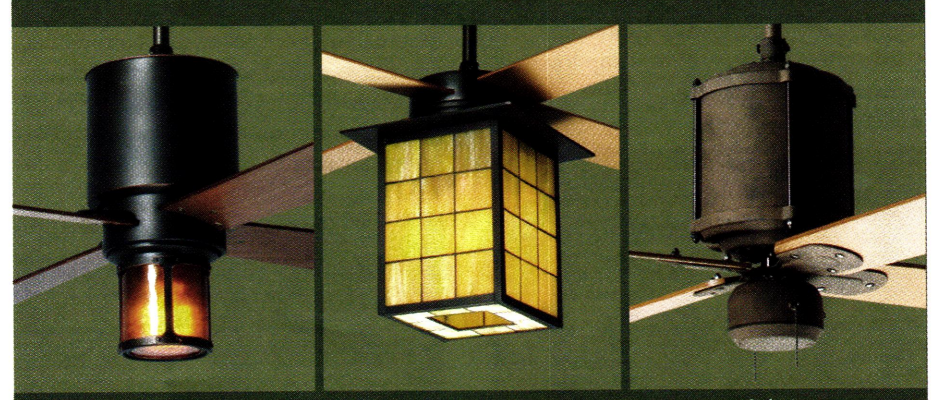

www.periodarts.com
888-588-3267

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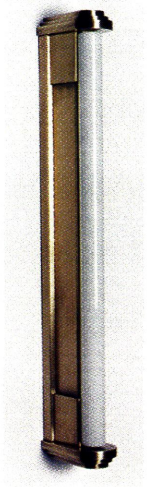
Interior Lighting

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter **No. 9793**.

AAMSCO Lighting, Inc.
843-278-0000; Fax: 843-278-0001
www.ferrowatt.com
Summerville, SC 29483

Manufacturer of Ferrowatt-brand Edison-reproduction light bulbs: early carbon, 1910 Mazda tungsten & other models.

Write in No. 2240



This solid-brass incandescent light fixture, model #526 from AAMSCO Lighting, has an antique-brass finish.

Al Bar-Wilmette Platers
847-251-0187; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

Restorer of lighting fixtures & antique hardware: period crystal & metal light fixtures; bronze, brass, copper, nickel, pewter, gold, silver & chrome; matching of existing hardware in restoration projects; will match any finish.

Write in No. 2636

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

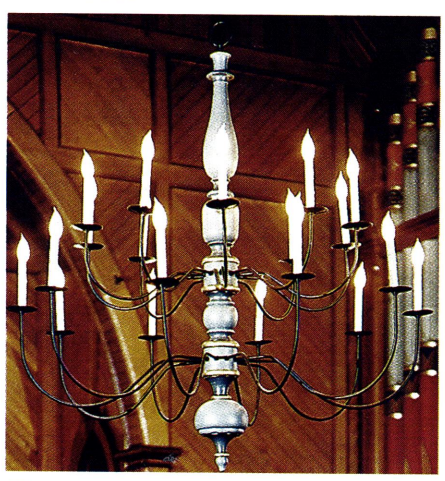
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Write in No. 1088

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776

Manufacturer of historical lighting fixtures: chandeliers, lanterns, sconces & table lamps; brass, copper, terne & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder $15.

Write in No. 60



This chandelier is one of many custom-made fixtures from Authentic Designs.

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; restoration services.

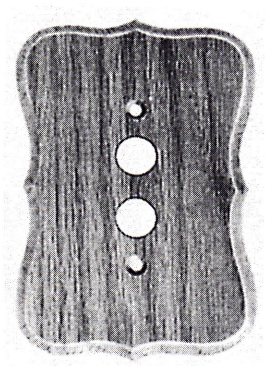
Write in No. 7660

This elaborate lighting fixture with a lion head detail was manufactured by Ball & Ball Lighting.

Classic Accents, Inc.
800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195

Manufacturer of reproduction push-button light switches: cover plates in 28 finishes & styles; molding hooks, tassel kits & picture cord.

Write in No. 4850

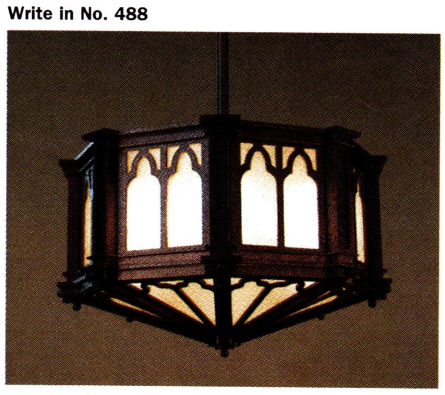


The Early American switch plate from Classic Accents is available in either stained or unstained oak.

Cole & Co., C.W.
626-443-2473; Fax: 626-443-9253
www.colelighting.com
South El Monte, CA 91733

Manufacturer of specialty & custom lighting fixtures: interior church lighting; landscape lighting & steplights; fencing; antique refurbishments; for commercial & institutional use.

Write in No. 488



Lighting for the City Hall Annex project in Honolulu, HI, was refurbished by C.W. Cole; the renovations consist of 18- and 30-in. chandeliers and a matching 18-in. surface-mounted ceiling fixture.

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Supplier of handcrafted Early American & Arts & Crafts reproduction lighting fixtures: lanterns, chandeliers, sconces & post lights; copper, brass, tin, wrought iron & wood; catalog $3.

Call for more information.

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; grilles; hand-hammered copper; interior & exterior lighting; pendants, sconces, chandeliers, lanterns, table lamps & switch plates.

Write in No. 6980

This handcrafted copper Arts & Crafts-style fixture was designed and fabricated by Craftsmen Hardware.

Crenshaw Lighting
540-745-3900; Fax: 540-745-3911
www.crenshawlighting.com
Floyd, VA 24091

Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship.

Write in No. 313

This custom chandelier was designed and fabricated by Crenshaw Lighting.

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.crowncityhardware.com
Pasadena, CA 91104

Supplier of hardware: casement fasteners & adjusters; sash locks, lifts, balances & weights; screen fasteners & hangers; glass knobs, bin pulls, switch plates & more; iron, brass, glass & crystal; Victorian & Arts & Crafts styles.

Write in No. 432

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.

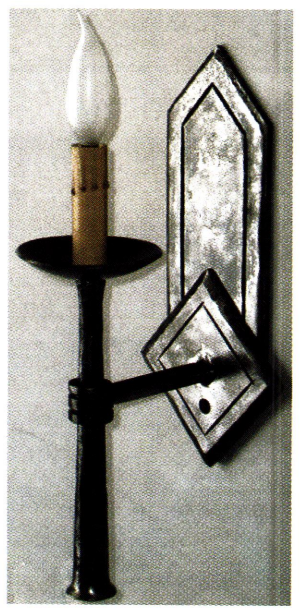
Write in No. 809

The model #CH-652 chandelier from Deep Landing Workshop features a one-piece cherry spindle; it measures 18 in. tall x 30 in. wide.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Designer & custom fabricator of ornamental metalwork: period-appropriate motifs; custom lighting; curved, straight & monumental stairs; driveway & garden gates; grilles; hand forged & wrought iron, bronze & aluminum.

Write in No. 2640



This pre-wired wall torchère from Fine Architectural Metalsmiths features a hand-hammered candle cup above a tapered base.

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

Designer & manufacturer of cast metalwork: pendant lanterns, street lighting, posts, bells, clocks, benches, bollards, custom plaques & signs, antique fence posts & more; aluminum & bronze; handcrafted.

Write in No. 9130

This ceiling lantern, model #173 from Herwig Lighting, is made of cast aluminum alloy and crystal moss glass sealed in silicone.

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Email: slaco@slalco.com

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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Write in No. 1210

This 18-ft. bronze, nickel and gold-plated chandelier was restored by Historical Arts & Casting.

House of Antique Hardware
888-265-1038; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; push-button switches & plates; registers & grilles.

Write in No. 1096

Lehmann Glass Studio
510-465-7158; Fax: Same as phone
www.lehmannglass.com
Oakland, CA 94607

Custom manufacturer of wheel-cut art-glass panels: etched & beveled art glass; door & lighting-fixture glass; historic & modern designs; historical reproductions.

Write in No. 4730

Lighting by Hammerworks
508-755-3434; Fax: 508-755-3434
www.hammerworks.com
Worcester, MA 01603

Supplier of lighting: Colonial & Arts & Crafts styles; lanterns, post lights, chandeliers & courtyard sign lighting; hand-forged hardware.

Write in No. 5090

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Sparks, NV 89432

Manufacturer & supplier of traditional hardware & lanterns: door, cabinet, window, gate & mailbox hardware; knobs & levers with compatible locks, various backsets & functions; wrought iron, pewter, rust, brass & bronze; grilles.

Write in No. 7600

Oakbrook Esser Studios, Inc.
800-223-5193; No fax
www.oakbrookesser.com
Oconomowoc, WI 53066

Full-service stained-glass studio: restoration & replication; new design, fabrication, installation; retrofitting; all styles & techniques; licensed Frank Lloyd Wright art glass & lighting liturgical, commercial, residential work.

Call for more information.

Olde Mill Lighting, Ltd.
717-299-2512; Fax: 717-299-5822
www.oldemilllighting.com
Lancaster, PA 17602

Manufacturer of lighting fixtures: chandeliers, sconces, foyer & hall lights & exterior post & wall lamps; aged tin, brass & copper; period American styles; historical reproductions; handcrafted; custom orders.

Write in No. 2664

This six-light chandelier is one of many models available from Olde Mill Lighting.

Otteson Co.
972-317-3120; Fax: 972-317-2812
P.O. Box 293060
Lewisville, TX 75029

Supplier of fine glass for lighting fixtures: chandeliers, sconces, pendants & table lamps; Victorian, Turn of the Century, Art Nouveau & Art Deco; blown-glass shades (principally from Vianne, France); custom projects.

Write in No. 1045

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of authentic reproduction lighting: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; mailboxes & registers.

Write in No. 7630

The Buchanan chandelier is part of Rejuvention's Colonial Revival Collection; it is available with four, five or six arms.

Remains Lighting
212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Importer & distributor of traditional lighting fixtures: thousands of antique chandeliers & sconces restored; some made by 19th- & 20th-century designers such as E.F. Caldwell & Co.; new wall & ceiling fixtures; UL listed.

Write in No. 792

This multi-arm Astrid chandelier is one of many found in the antique collection of Remains Lighting.

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

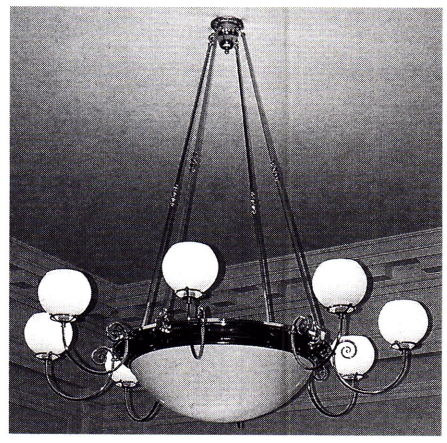
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Write in No. 1218

St. Louis Antique Lighting Co.
314-863-1414; Fax: 314-863-6702
www.slalco.com
Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.

Write in No. 6190



St. Louis Antique Lighting's model #7144C chandelier is installed at the Provo Library in Provo, UT.

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

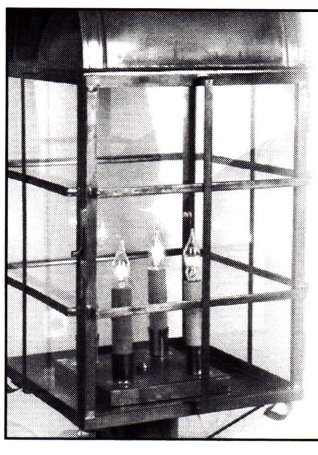
Write in No. 483

This wall sconce from Steven Handelman is one of hundreds of original fixtures offered by the company.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: capitals, railings, fences, gates, balustrades, lighting, grilles, furniture, doors & more; cast & wrought metal alloys, finishes & architectural styles; since 1940.

Write in No. 1223



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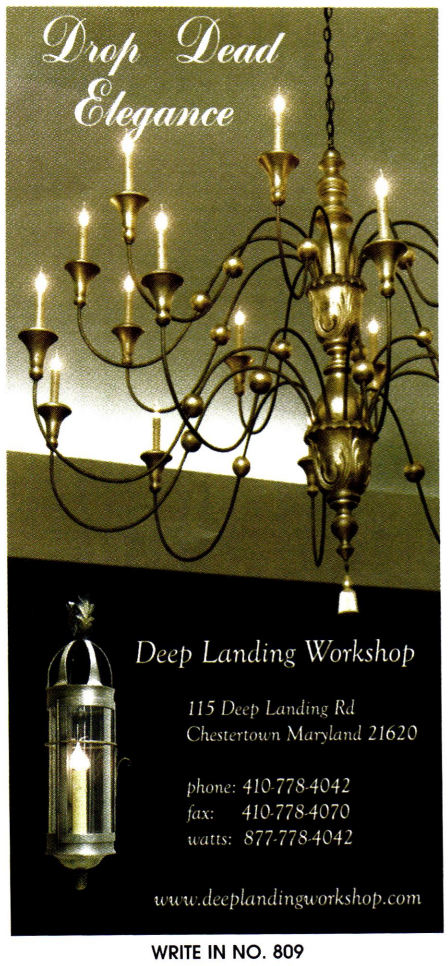

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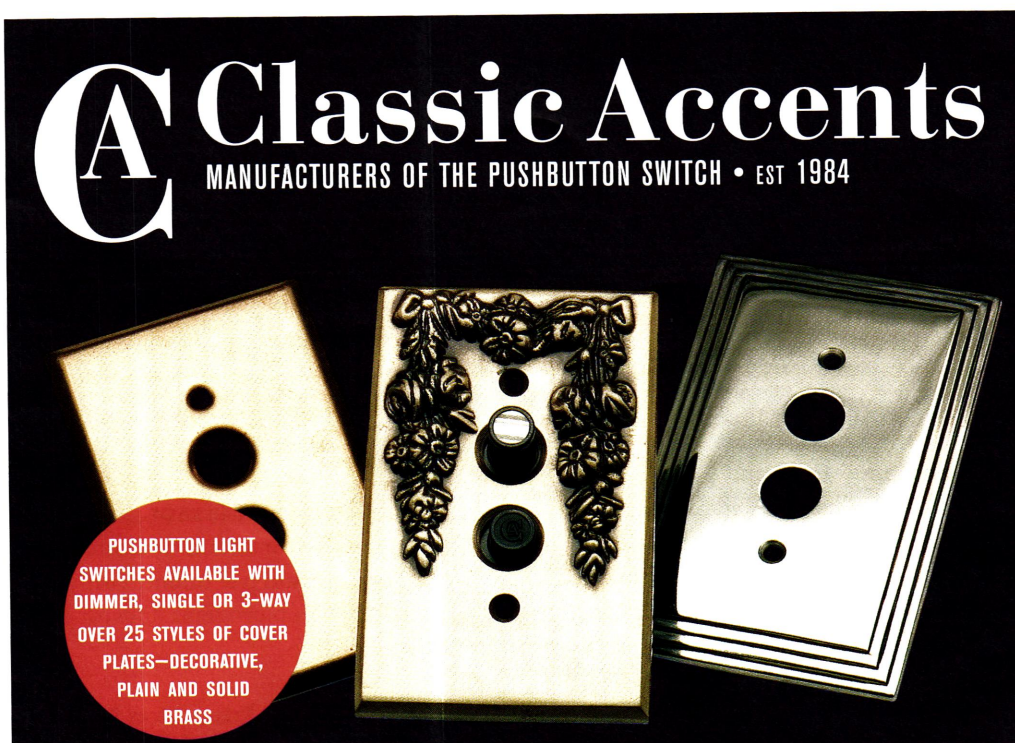

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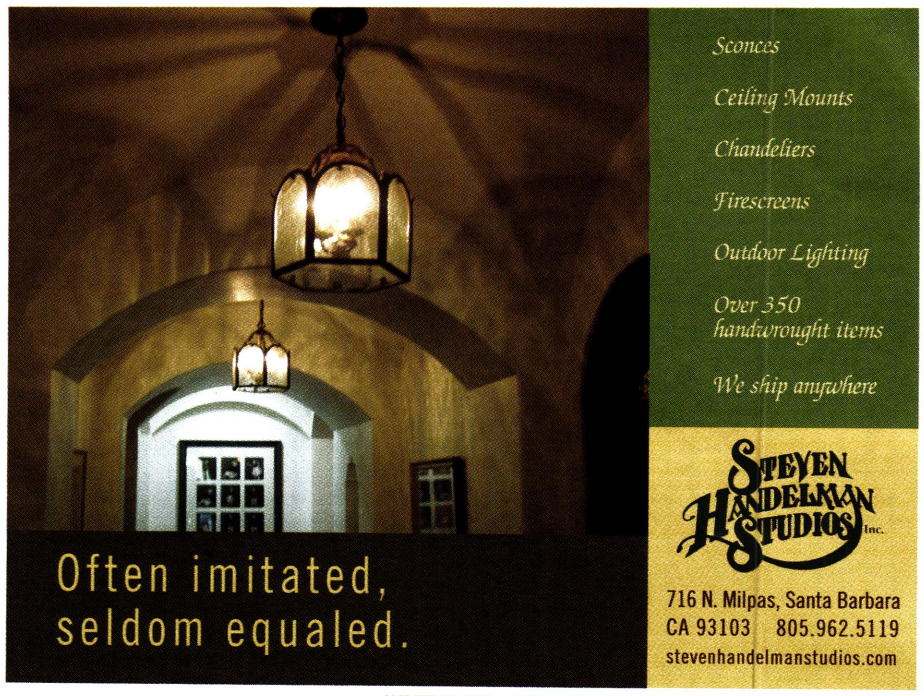


WRITE IN NO. 483

calendar of events

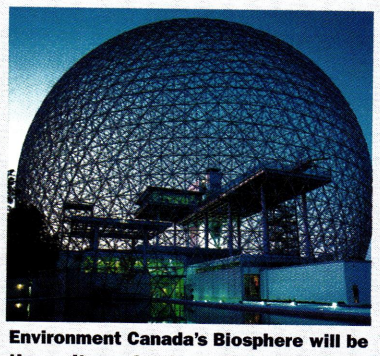
Traditional Building Exhibition & Conference, September 18-20, 2008. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Navy Pier Festival Hall in Chicago, IL. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibitions, go to www.traditionalbuildingshow.com.

American Society of Landscape Architects (ASLA), October 3-7, 2008. The 2008 ASLA annual meeting and expo will be held at the Pennsylvania Convention Center in Philadelphia, PA. It will focus on "Green Infrastructure: Linking Landscapes and Communities" and will showcase the latest green products and services. For more information, go to www.asla.org.

Window Webinar, October 9, 2008. Restore Media, in association with Marvin Windows and Doors, will conduct a Webinar, "The Science of Wooden Windows," on October 9 at 2 p.m. ET. The Webinar will be presented by Sandra Vitzthum, AIA, of Sandra Vitzthum, Architect, and Ben Wallace of Marvin Windows and Doors. For more information and to see previous Window Webinars. go to www.traditional-building.com; for information on continuing-education units, call 802-674-6752.

Dry Stone Masonry Workshop, October 10-12, 2008. The Kentucky Heritage Council and the Pine Mountain Settlement School (a National Historic Landmark) will conduct a workshop in Pine Mountain, KY. The workshop includes lectures on the history of dry stone wall, demonstrations and also a chance for participants with little or no building experience and those with advanced skills to learn how to repair a stone wall on the settlement school grounds. Visit www.pinemountainsettlementschool.com.

APT 40th Anniversary Conference, October 13-17, 2008. The Association for Preservation Technology International will celebrate its 40th anniversary conference at the Hilton Montreal Bonaventure in Montreal, Quebec, Canada. The theme this year is "Interdisciplinary Collaboration in Heritage Conservation"; the sub-themes are "Sustainable Heritage Conservation and Conservation Technology and Philosophy." The conference will focus on approaches used in heritage preservation over the last four decades. For conference updates, visit www.apti.org.



Environment Canada's Biosphere will be the site of the APT workshop: Conservation of Building Envelopes in Cold Climates. Photo: © Environment Canada's Biosphere

National Green Builders Products Expo, October 15-16, 2008. The National Green Builders Products Expo will be held at the Las Vegas Convention Center in Las Vegas, NV. The expo is a trade-to-trade event focusing exclusively on green building products and services related to building, remodeling, renovation and more. For more information visit www.ngbpe.com.

National Preservation Annual Conference, October 21-25, 2008. The National Trust for Historic Preservation will hold its annual conference at the Tulsa Convention Center in Tulsa, OK. The conference will offer workshops and field sessions on the urban preservation challenges and successes in Tulsa, plus a chance to network with designers and builders throughout the region. The theme, "Preservation in Progress," will highlight the city's Art Deco architecture, Native American influences and its changing environment. For details and registration, visit www.nthpconference.org.

AIA Academy of Architecture for Justice 2008 Conference, November 5-8, 2008. The AIA Academy of Architecture for Justice will hold its 2008 conference at the Grand Hyatt Hotel in San Francisco, CA. The conference will focus on sustainability strategies, planning, design and research for courthouses, law enforcement and detention/correction facilities. Topics include, "New Life for Old Buildings," "Green Design" and more. For more information, visit www.aia.org.

24th Annual Build Boston Convention and Tradeshow, November 18-20, 2008. The 24th annual Build Boston convention and tradeshow will be held at the Seaport World Trade Center in Boston, MA. Aimed at design and management professionals, the event features exhibits, workshops and tours, plus the opportunity to earn AIA learning units and continuing-education credits. For event updates, visit www.buildboston.com.

Designing the Parks Conference, December 9-11, 2008. The second part of the Designing the Parks conference will be held in San Francisco, CA. The conference features panels, presentations, case studies and hands-on sessions dealing with contemporary issues and challenges in park planning, design and management of regional, state and national parks. For conference updates and registration, visit www.designingtheparks.com.

Classical Architecture Courses, Tours & Programs. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing education credits in many of the design areas of Classical architecture, are offered year-round. For details on these and other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

National Building Museum Programs & Exhibits. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. "Designing the World of Tomorrow: America's World's Fairs of the 1930s," will run until July 4, 2009, and focuses on the outburst of fair activity in America during the Depression era. Visit www.nbm.org for details.

Wood-Carving Workshops. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com.

Woodworking Classes. The North Bennet Street School holds woodworking classes year round in Boston, MA. Class size is limited to 10 to 14 people. To register and pay online, visit www.nbss.org/workshops/schedule.asp or contact workshop program director Janet A. Collins at workshop@nbss.org or 617-227-9292.

Preservation Education Programs. Throughout the year, the Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a complete listing of current programs, go to www.preservation-works.org or contact Judy Hayward at 802-674-6752.

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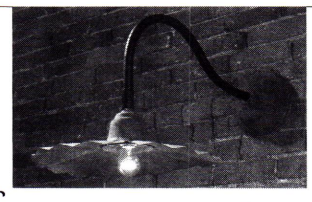

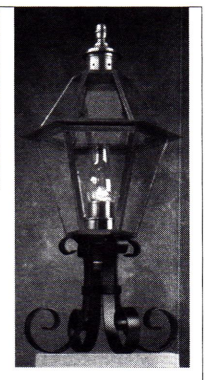

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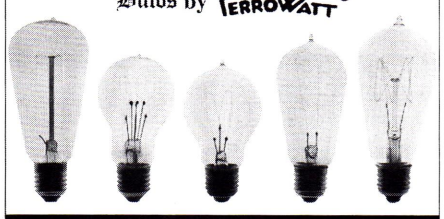

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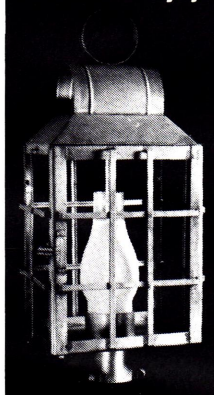

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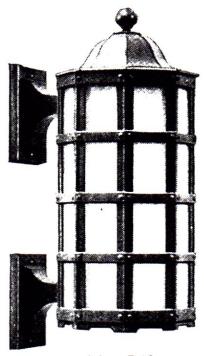

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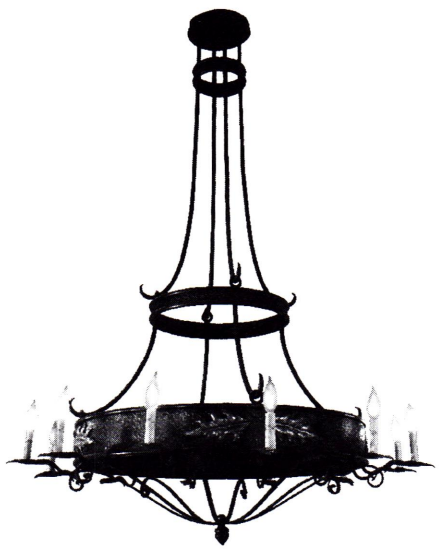

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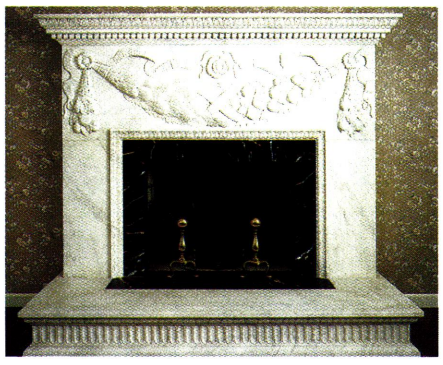

DMS Studios designed and sculpted this mantel with leaf and fruit motif.

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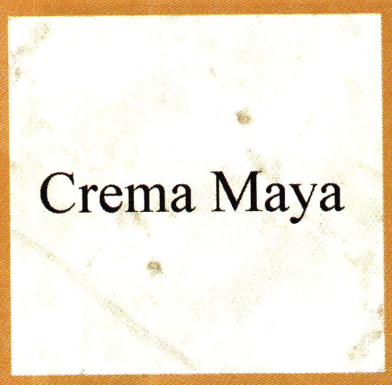

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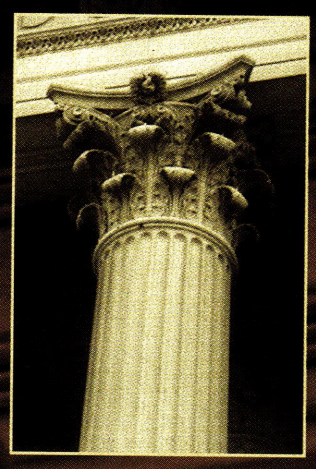
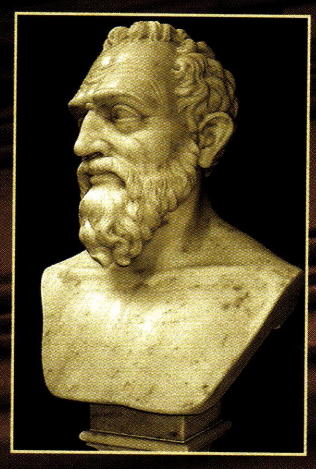

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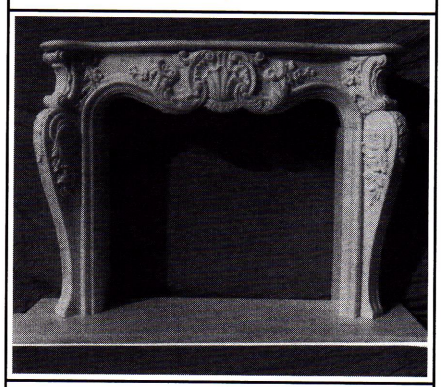

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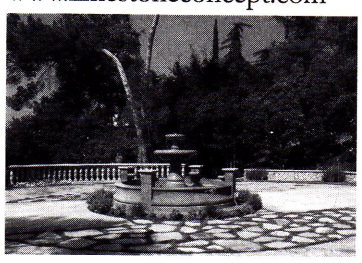
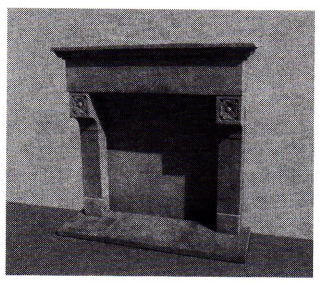

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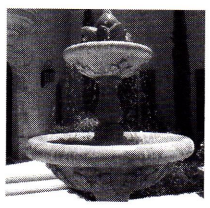

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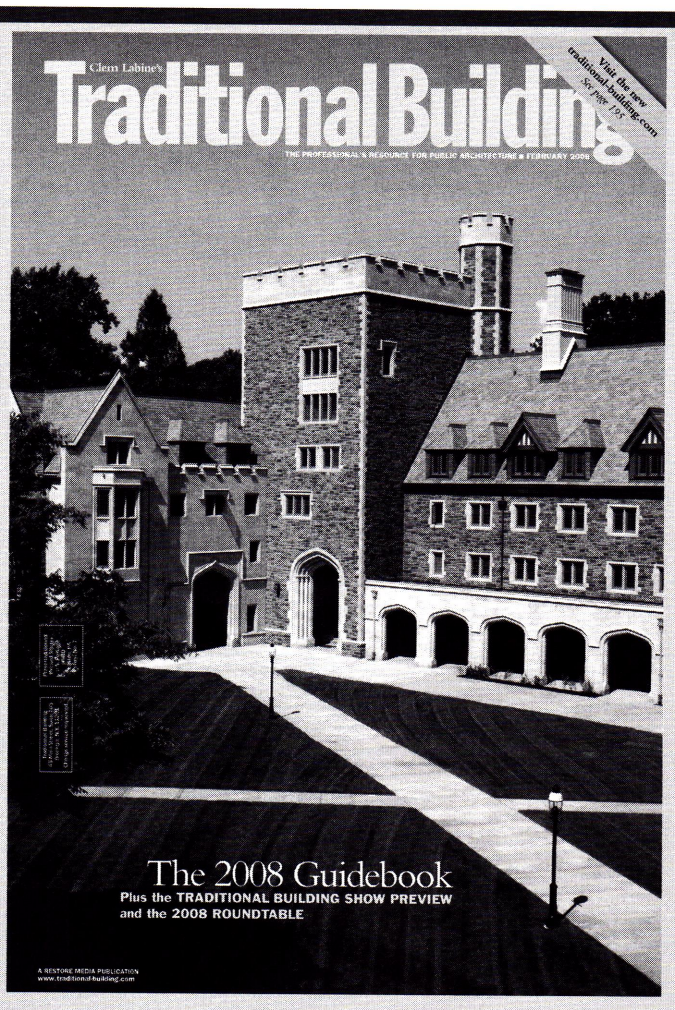

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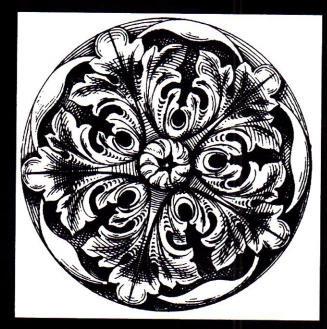
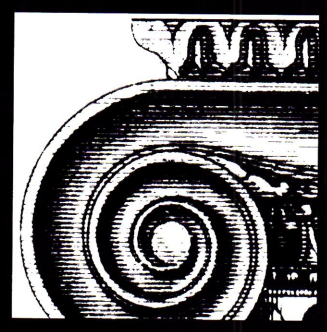

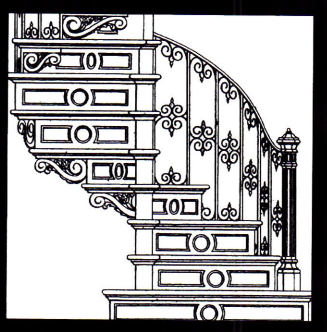

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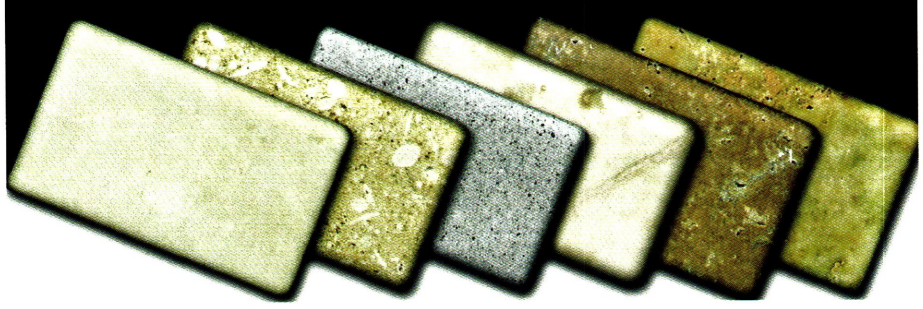

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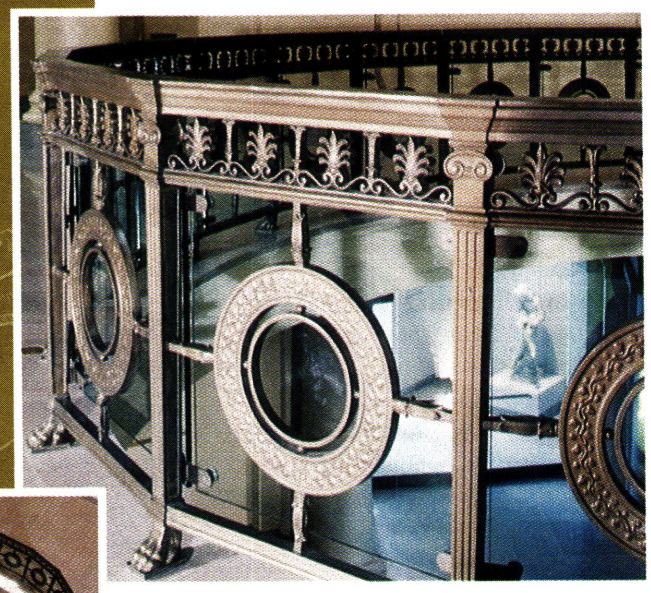

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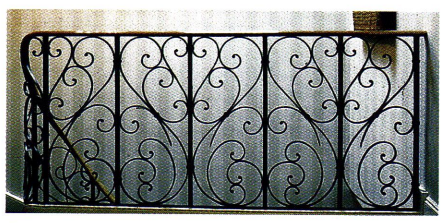

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Custom fabricator of stairs: spiral & curved; balusters & newels; all wood (mainly pine & oak), steel/wood combinations & all steel; wholesale prices.
Write in No. 4780

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.
Write in No. 1210

This bronze staircase was custom fabricated by Historical Arts & Casting for a residence in Sacramento, CA.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: staircases, handrails, gates, fences, furniture, mailboxes, lampposts, finials & fireplace screens; wrought iron & aluminum.
Write in No. 418

Liberty Ornamental Products
800-636-5470; Fax: 419-636-2365
www.libertyornamental.com
Bryan, OH 43506

Manufacturer of metal components: fencing & gates; die-cast metal ball tops, caps, shoes & finials; non-rusting pewter finish; plastic ornamental finials & decorative scrolls in a variety of colors; stairs.
Write in No. 5340

New Star Brass & Bronze Works, Inc.
718-443-0800; Fax: 718-443-0918
www.railingsbynewstar.com
Brooklyn, NY 11237

Custom fabricator of metal railings: spiral, curved, straight & monumental stairs; balusters, railings & newel posts; iron, stainless steel, hand-forged steel, aluminum, bronze & nickel/silver; wood & glass rails; interior & exterior.
Write in No. 3051

New Star Brass & Bronze fabricated this forged custom balcony railing for a curved staircase; it features a powder painted rail, bronze rosettes with an antique finish and a custom wood top rail.

NOMMA - National Ornamental & Miscellaneous Metals Association
888-516-8585; Fax: 770-288-2006
www.nomma.org
McDonough, GA 30253

Major trade association: membership of more than 1,000 metal craftspeople; goal is to improve levels of professional excellence in metalwork; visit website to find NOMMA members in your area.
Write in No. 5170

A member of NOMMA, a trade association of metalworkers, fabricated this ornamental stair railing.

R. Walsh Gate & Railing
715-442-3102; Fax: 715-442-6002
www.robertwalsh.com
Pepin, WI 54759

Custom fabricator of hand-forged classically inspired ornamental ironwork: fences, grilles, stair railings, gates & more; original artwork, colors, textures, dipped & baked finishes, detailing in gold leaf or bronze, repousse.
Write in No. 898

Robinson Iron Corp.
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www.robinsoniron.com
Alexander City, AL 35011

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
Write in No. 3240

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.
Write in No. 1218

This curved stair railing was designed and fabricated by Schwartz's Forge & Metalworks.

Steptoe & Wife Antiques Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6G 2G1

Fabricator of architectural metalwork: spiral & straight staircases, railings, capitals, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects; tin ceilings in Canada only.
Write in No. 470

The Barclay from Steptoe & Wife is modeled after a mid-19th century spiral staircase found in a paper mill.

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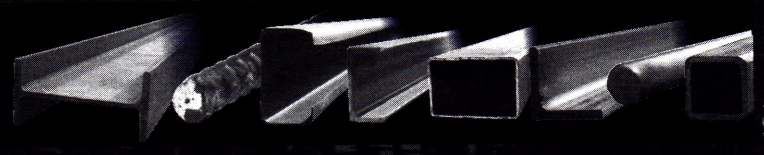

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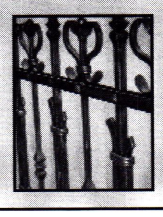

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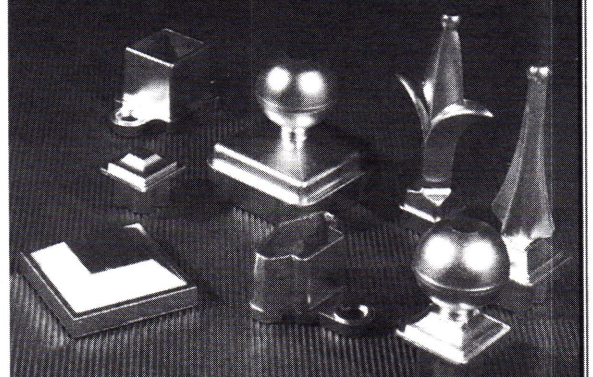

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Supplier of ornamental metalwork: handrail moldings & fittings, posts, balusters, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.

Write in No. 8035

This metal railing was fabricated by Wiemann Ironworks.

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www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: capitals, railings, fences, gates, balustrades, lighting, grilles, furniture, doors & more; cast & wrought metal alloys, finishes & architectural styles; since 1940.

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www.wyliemetals.com
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Manufacturer of custom & standard railings: all metals; commercial & institutional projects.

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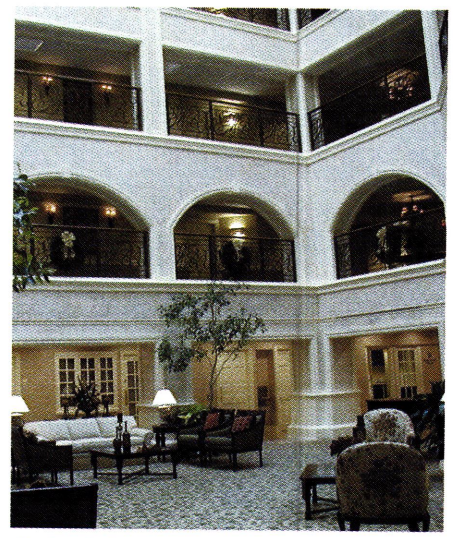

Wylie Metals fabricated these custom metal railings for the Gatesworth assisted living building in St. Louis, MO.

WRITE IN NO. 9430

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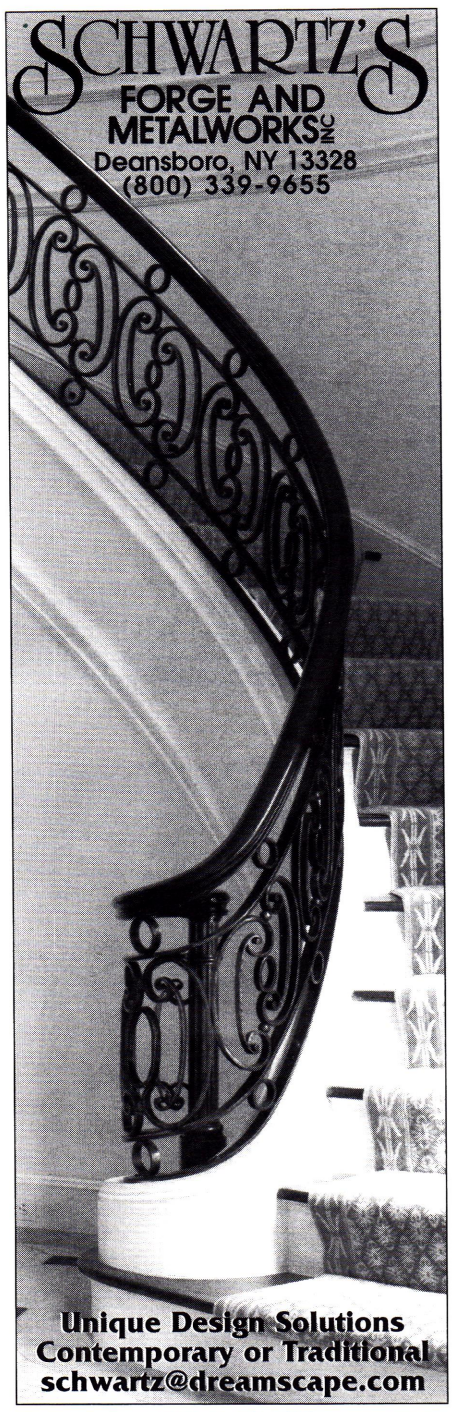

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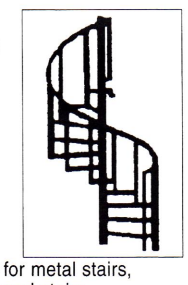

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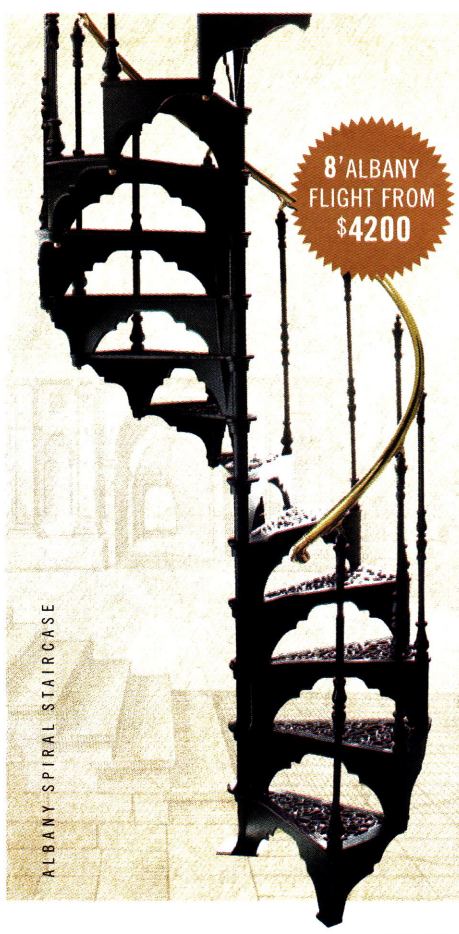

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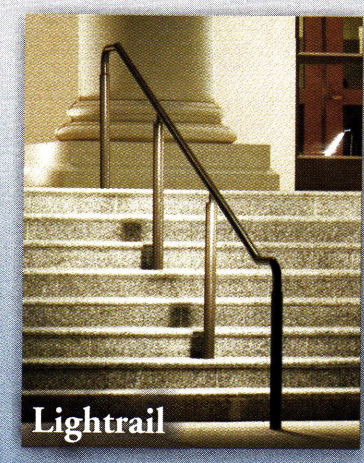

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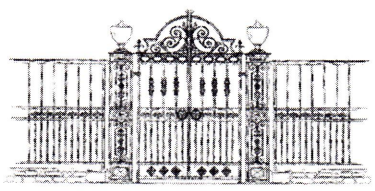

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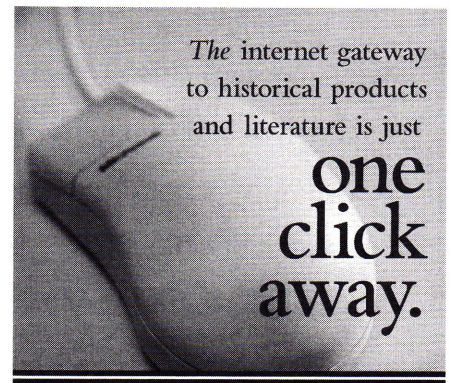

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Talladega, AL 35161

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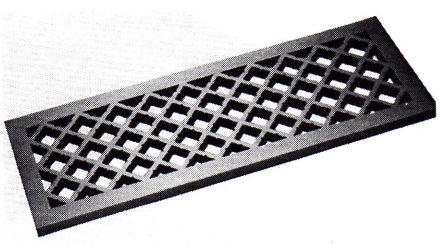

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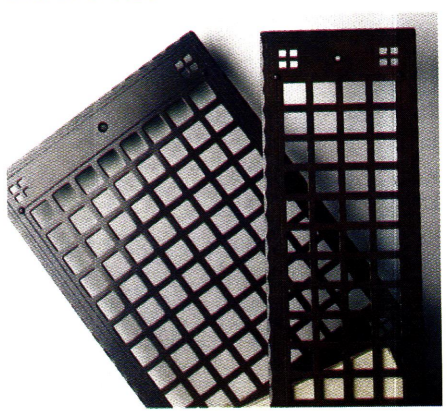

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D.J.A. Imports, Ltd.
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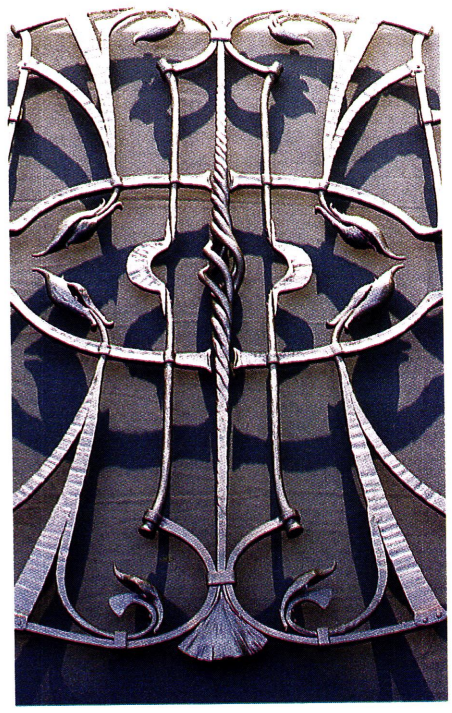

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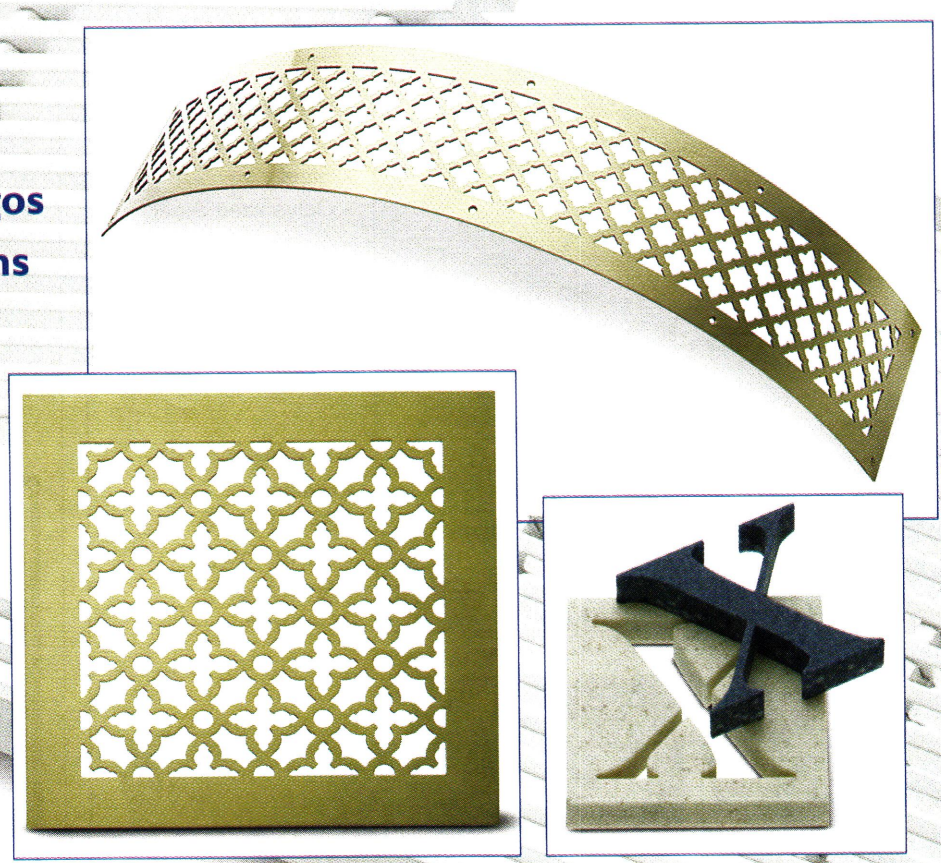

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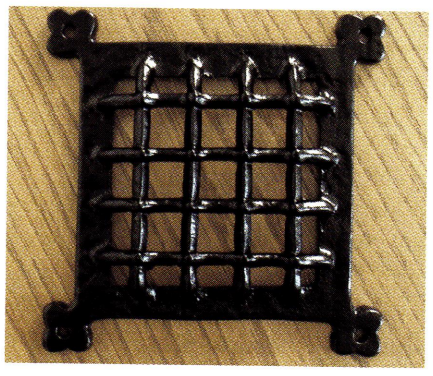

This 6-in. door grille, model #2176 from Maguire Iron, was handmade from malleable iron.

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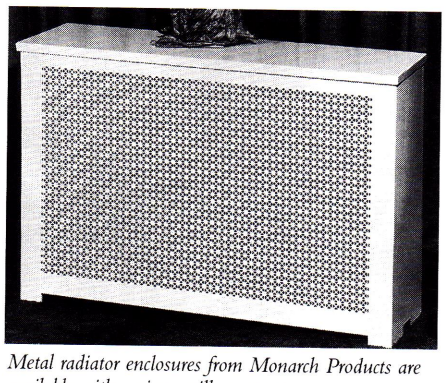

Metal radiator enclosures from Monarch Products are available with various grille patterns.

New Star Brass & Bronze Works, Inc.
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www.railingsbynewstar.com
Brooklyn, NY 11237

Custom fabricator of metal railings: spiral, curved, straight & monumental stairs; balusters, railings & newel posts; grilles; iron, stainless steel, hand-forged steel, aluminum, bronze & nickel/silver; wood & glass rails; interior & exterior.
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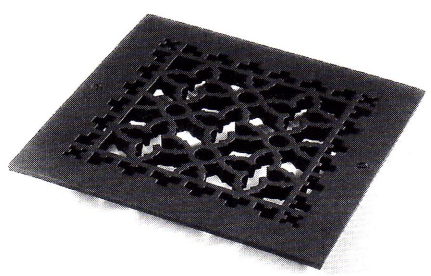

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www.robinsoniron.com
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Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
Write in No. 3240

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Fabricator of architectural metalwork: spiral & straight staircases, railings, capitals, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects; tin ceilings in Canada only.
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Supplier of ornamental castings: furniture, gates, fences, mailboxes, signage, finials, balustrades, stair railings, fountains, benches, grilles, lampposts & urns; aluminum, cast iron & forged steel.
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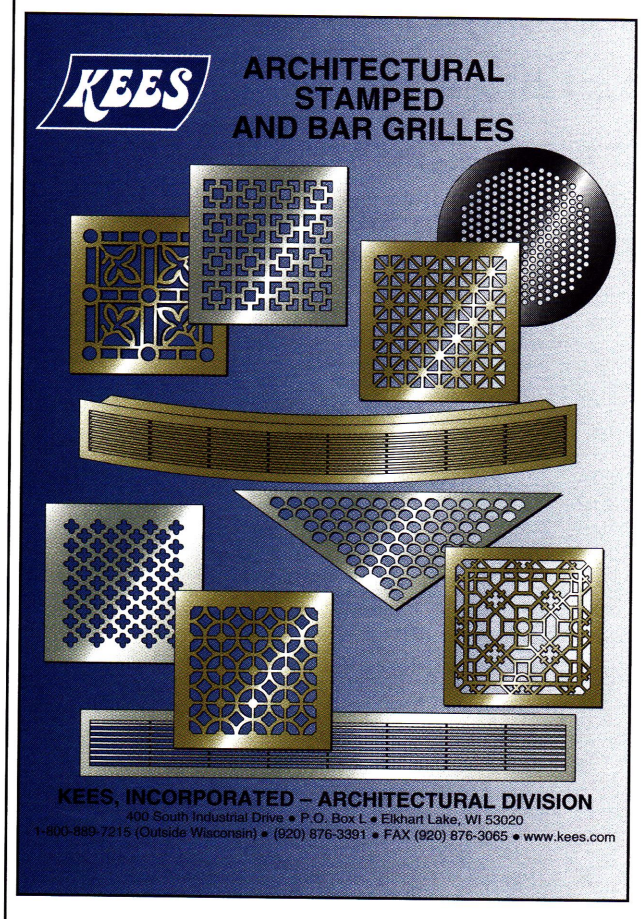

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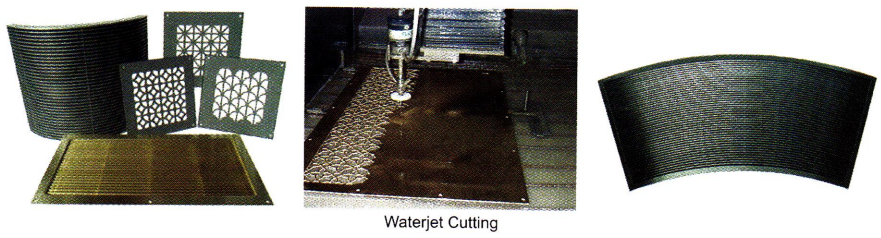

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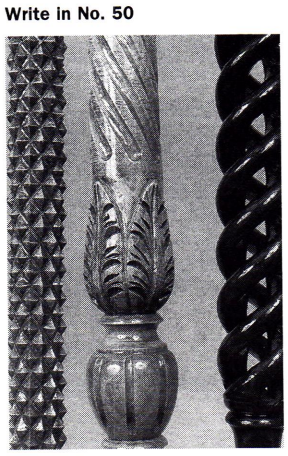

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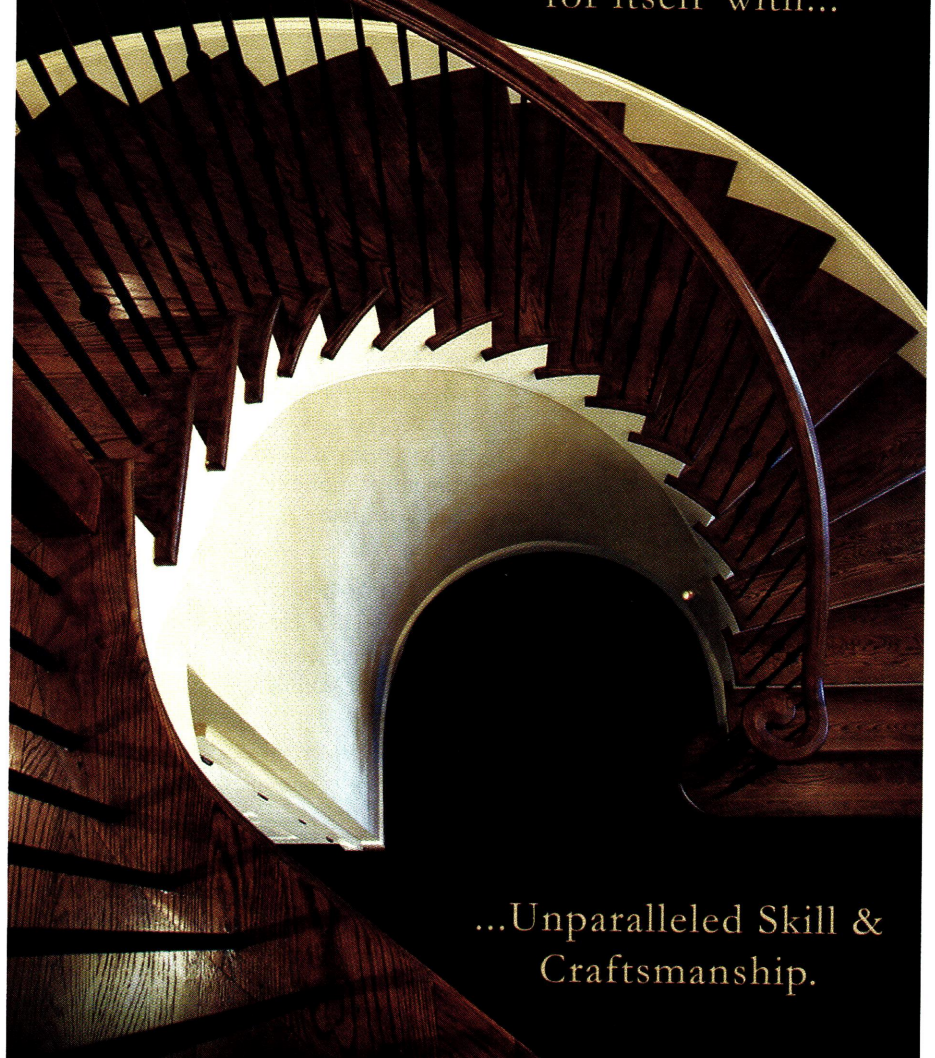

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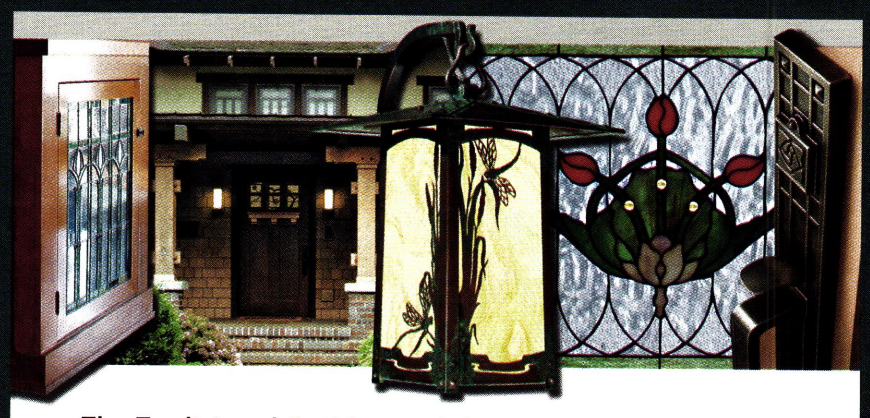

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Historic Woodwork

A traditionally styled premier suite – which features a mile of moldings – was created at an historic luxury boutique hotel in Boston, MA.

By Hadiya Strasberg

In 2007, Boston, MA-based THEREdesign transformed an outdated office at The Lenox Hotel into a premier suite. Construction supervisor RJ Davisson of Davisson + Associates of Sterling, MA, installed the moldings and millwork. All photos: Davisson + Associates

Right: The old office space had been remodeled many times during the hotel's 100-plus-year history and had no cohesive style or design. The rooms were gutted.

When The Saunders Hotel Group moved its chairman's offices out of its flagship Lenox Hotel in Boston, MA, it decided to renovate the space to create a premier suite. A 1900 Colonial Revival-style building located in Boston's Back Bay neighborhood, The Lenox Hotel maintains much of its original style and was meticulously restored in 2003. So it followed that the new Back Bay Suite would complement the hotel's history.

Boston-based THEREdesign was the architect for the project. While the firm had done previous work in the hotel, most notably the Azure Restaurant and the City Bar, both of which are off the lobby, it was in a contemporary style. "We had also designed the finish work of the hotel's banquet halls," says Aishah Farooki, project designer at THEREdesign. "That was in a more traditional style so by the time we were working on the Back Bay Suite I had gained an appreciation for traditional design and was better versed in it."

THEREdesign worked closely with construction supervisor RJ Davisson of Davisson + Associates in Sterling, MA. With a specialization in fine finish carpentry and design with special focus and expertise in historical renovation and remodeling, Davisson was a true asset. At The Lenox Hotel, he served as construction supervisor, finish woodworking design assistant to the architect, general contractor responsible for all the woodworking and cabinetry and onsite supervisor of the other craftspeople who provided final finish work in the suite.

In place of the office, which was gutted in mid-2007, THEREdesign planned a sitting room, bedroom, bathroom and wet bar area. The hallway entrance was relocated and an existing special entrance to the suite was elaborated on with thick jambs, a recessed doorway, a foyer and another door beyond the main one for extra soundproofing and privacy. "This also served as a way to distinguish the entry to the suite from all the function room entries surrounding it on that floor of the hotel," says Farooki. Guests enter from the foyer into a sitting room, which contains the wet bar and a hidden closet. The bedroom, with a built-in wardrobe, a working wood-burning fireplace and a custom-made four-poster bed, is beyond that.

Davisson was involved in the initial design meetings, in which he made sure that the placement and layout of things such as drapery pockets, soffits and electrical outlets were taken into consideration in the early stages. "It may seem straightforward," he says, "but implementing the interior design in the suite was complex because with every design detail change, even for something as simple as a moved electrical or sound-system switch or sconce placement, the layout had to be checked, re-measured and often redrawn onsite on the walls. It was important that everything be planned out with precision and as much in advance as possible."

To the right of the wet bar, Davisson designed a "secret" closet, which appears to be a solid wall, allowing for a continuation of the molding patterns and wall-covering treatment.

THEREdesign relied heavily on moldings and trimwork for its overall design vision and to bring the suite together. There had been existing woodwork in the room, but only the fireplace mantel was salvaged. "Most of the existing stain-grade woodwork was poorly stained maple and it was not in the best shape," says Davisson. "There was also a mix of various other species and styles, which reflected previous changes and repairs and we couldn't use those either."

Davisson chose moldings from Windsor Mill, a Cotati, CA-based manufacturer of moldings, millwork and specialty lumber with additional operations in Virginia and Chile. Founded in 1972 by Raymond A. Flynn, Windsor Mill began as a producer of clear heart trim boards and moldings in redwood, Douglas fir and various other species predominately on the West Coast. In 1996, it launched the WindsorONE finger-jointed, pre-primed radiata trim product line.

The company took another step in 2004 when it collaborated with nationally recognized millwork expert Brent Hull of Hull Historical Millwork and master craftsman Gary Katz of "The Katz Road Shows" to develop a line of interior moldings, the WindsorONE Classic American Molding Collection. "It offers four interior base-to- crown solutions – Classic Colonial, Greek Revival, Classical Craftsman and Colonial Revival," says Kurt Williams, product specialist at Windsor Mill.

The WindsorONE Collection "provides a unique line for the industry," says Williams. "Brent researched pattern books such as Asher Benjamin's *The American Builder's Companion* to identify the more common themes early American architecture reflected. Katz played the role of contributing consultant from a trim carpenter's standpoint. What separates these moldings from other companies' products is that each collection has a common theme that can be used throughout, taking out the guesswork for the architect or carpenter."

Working exclusively in radiata pine sourced from sustainable-yield forests on the Chilean coast, Windsor Mill is an environmentally conscious company. "The fact that WindsorONE moldings were from sustainable-yield forests with certified chain-of-custody procedures was highly interesting and desirable for owners of The Lenox Hotel," says Davisson. "The owners and the hotel have been on the forefront of hospitality environmental issues since before it was trendy, and apply sustainable and green products to every aspect of their properties."

The WindsorONE moldings come triple-primed - an economic benefit. "Using Windsor Mill moldings instead of custom moldings definitely saved the

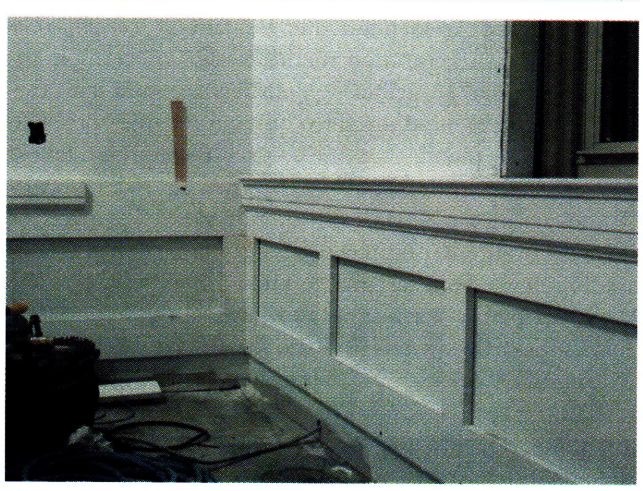
Moldings from Cotati, CA-based Windsor Mill's WindsorONE Molding Collection were chosen for the new suite. The molding line, developed in 2004 by Windsor Mill in collaboration with preservation carpenter Brent Hull and licensed contractor Gary Katz, celebrates historically accurate Classical detailing.

hotel money," says Davisson. "The product eliminates the priming step by the painting contractor, yet the cost for the hotel was no more than unprimed poplar."

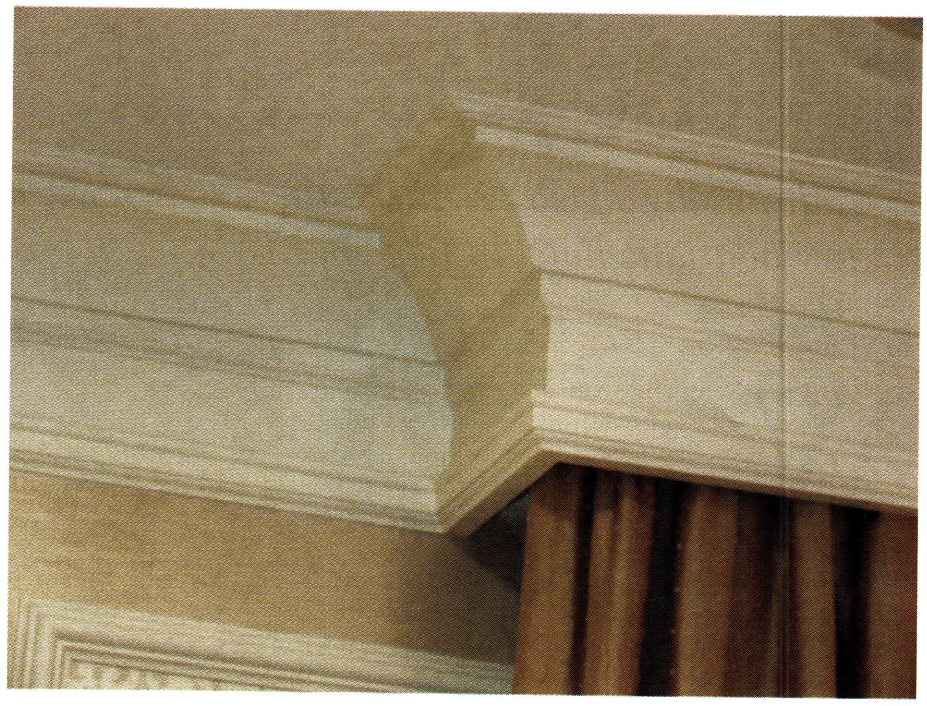
Davisson and Williams express similar ideas about the design of moldings: "True molding detail is represented in a Greek pillar," says Williams. "It is structured at the base, the support, which should be robust, and then becomes more detailed as you go up the column. Our WindsorONE Collection takes that into consideration to give the perception of scale and proportion."

Davisson argued for more robust moldings than THEREdesign had originally specified, believing that the architects would be in favor of them if they were introduced. Davisson built several 2-ft.-wide x 10-ft.-tall full-scale models of the potential molding and trim solutions – those specified by THEREdesign and a few other options. "I've always found mock-ups to be key in getting ideas across," says Davisson. "What was extremely interesting to me was how the 'show and tell' progressed. Without much prodding on my part, the architects, owners and hotel management all came to the same conclusion and selected the entire WindsorONE Colonial Revival Collection. I might have influenced the direction a bit, but not to the extent that it came out." A few other molding profiles from other collections were also used.

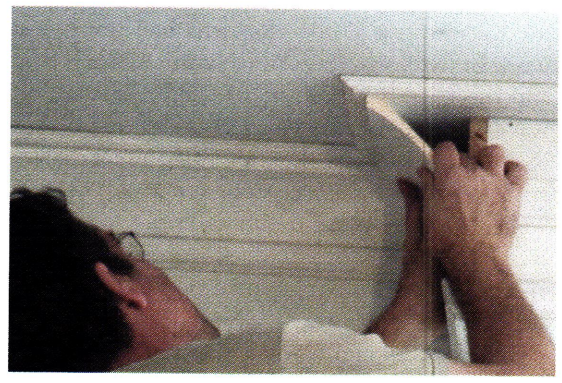
Instead of replicating the applied molding that was installed above the chair railing, for the wall below the chair rail Davisson built recessed panel wainscoting consisting of chair rail, apron, rail and stile frames with panel molding that wraps the inside of the panel recess, plus baseboard. This has the visual effect of adding weight and support to the room and its upper design elements.



As with most historic buildings, it was a challenge to install the moldings because the floors are out-of-level. To make the elements work together and within the room, Davisson had to subtly change chair rail heights to match established window heights and increase and decrease baseboard dimensions.



Davisson created valences above the windows that seamlessly transition into trim.



Right: While the initial drawings specified one solid piece of 9-in. crown molding, Davisson chose a different option: He used a combination of picture and WindsorONE crown molding build-up and picture molding.

Elegance was one of the key factors behind choosing the WindsorONE Collection. THEREdesign was looking not for a specific historic style but, says Farooki, "for something elegant but not too ornate and something with a clean profile." The WindsorONE Collection emphasizes crisp, clean lines. "Most moldings tend to be rounded, because knives aren't sharpened often enough or so many layers of paint have accumulated," says Williams. "We also felt that it was important to restore the moldings to their original size so our minimum base thickness is ¾ in."

The Colonial Revival Collection, which includes chair railing, casing, window stool cap, apron, panel molding, baseboard and wainscoting, has another piece that was integral to the project – a four-piece crown molding. "This was a key decision not only for the Colonial Revival look," says Davisson, "but it enabled us to more-easily realize the crown-wrapped valence design integral to the windows and window treatments that THEREdesign and the hotel wanted to achieve."

While the drawings specified one solid piece of 9-in. crown molding for the room, to match the height of the window valences, Davisson recommended an alternative option that was more easily implemented: It used a combination WindsorONE crown molding built up with a picture molding. "To the eye, it still reads as one large crown," says Davisson, "so I achieved what the architects wanted."

Another modification to the design concerned the wainscoting. THEREdesign gave Davisson a few options: He could replicate the applied molding design that was installed above the chair rail by adding an apron, the applied molding and a baseboard; he could install a true-raised-panel wainscoting; or he could create a recessed-panel design with rails and stiles and wrap the inside perimeter of the panel recess with panel molding. Again using full-scale mockups, he, along with the architect and hotel owners, opted for the third option. "We all agreed on that option," says Davisson. "It provides the proper gravitas to support the height of the room."

Other additions included plinths at the bottom of the door casing, which were required because of thicknesses of materials as they came together at this juncture. One of Davisson's favorite additions is a "secret" closet to the right of the wet bar. "The space was limited, because the hotel needed to put the HVAC units there," he says. "There was a typical closet drawn in the plans, but we decided to create something that would allow for the seamless continuation of the wall, the molding pattern and the wall covering treatment. The "wall" pulls out and guests access the closet from one side instead of from the front."

There were additional "secret" doors, such as the panels that Davisson designed for HVAC servicing to the right of the "secret" closet, and the steam unit for the shower, which is to the left of the fireplace. "We were working with a very small space," says Farooki, "which was challenging in terms of the placement of the moldings and finding room for the HVAC and electrical. We needed to be very economical and creative."

Davisson says that one of the most difficult parts of this project was working with out-of-level floors. "The hotel, like many buildings in Boston's Back Bay, has settled over time and the shifts and settling created some interesting layout, mathematical and carpentry issues," he says. "Finish carpentry is tricking the eye in many cases and that's what we had to do here."

The Back Bay Suite at The Lenox Hotel was completed in early 2008. Everyone involved on the project agrees that the moldings make the room. "I really enjoyed working collaboratively with THEREdesign as well as having the opportunity to work with the WindsorONE Molding Collection," says Davisson. "Everyone worked together and traded ideas for a wonderful result." The premier suite is now taking reservations. TB

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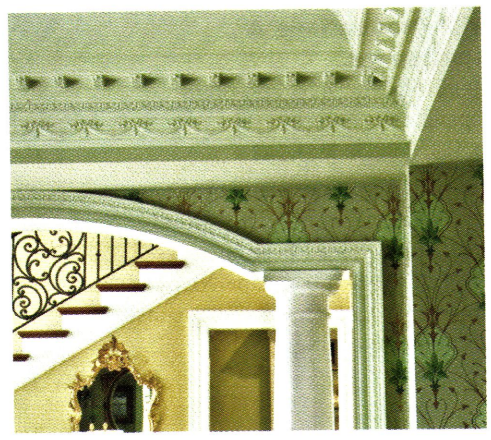

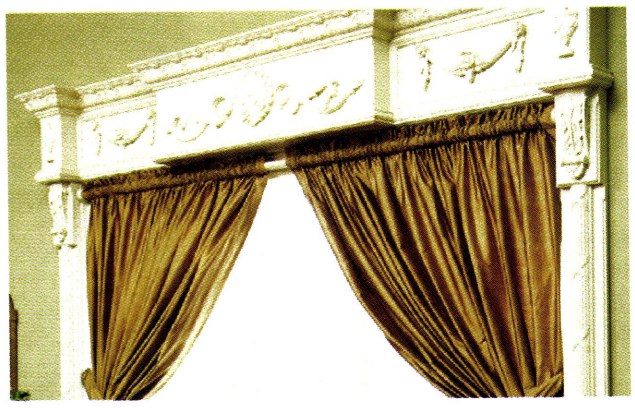

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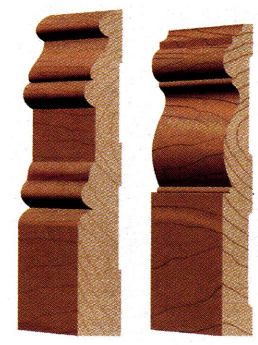

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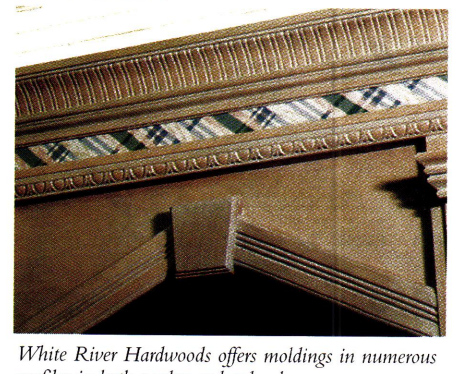

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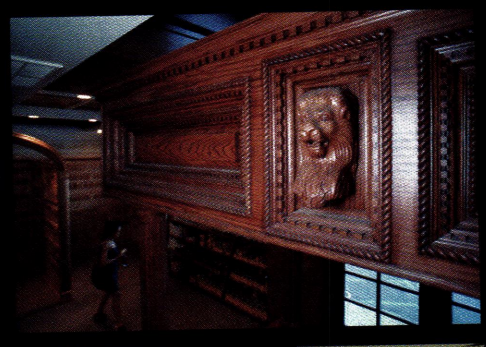

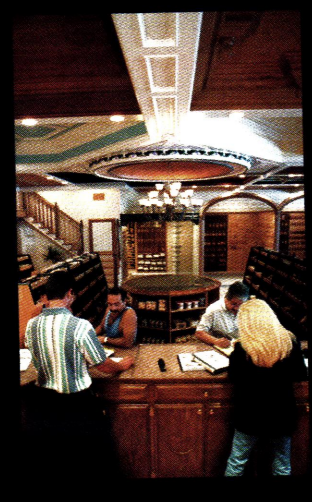
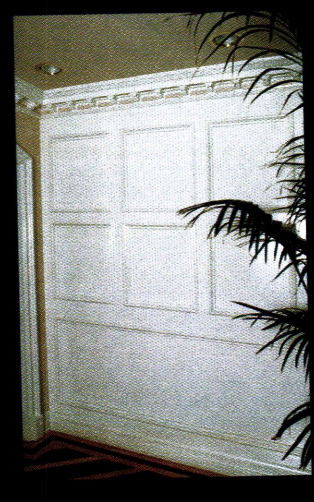

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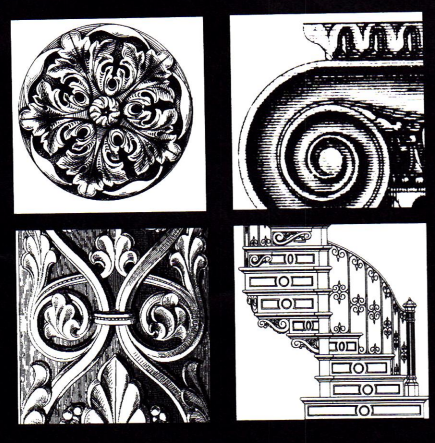

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The Science of Conservation

Conservation of Modern Architecture
edited by Susan McDonald, Kyle Nomandin, Bob Kindred; managing editor Jill Pearce
Donhead Publishing Ltd., Dorset, UK; 2007
194 pp.; paperback; 102 photos (mostly b&w); $52
ISBN 978-1-873394-84-7

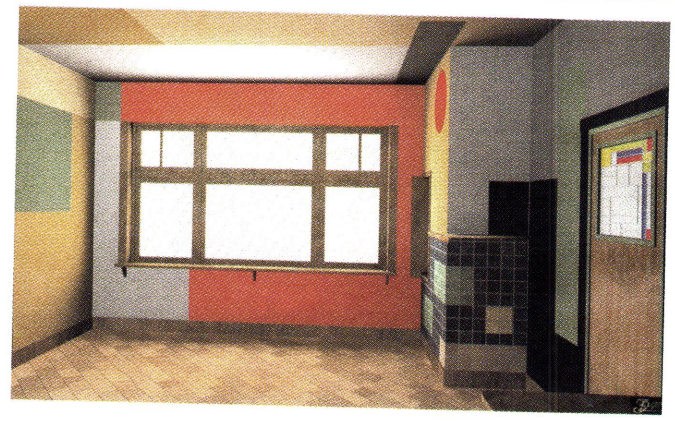
Reviewed by Elizabeth Corbin Murphy, FAIA

When conducting scientific experiments, the process or methodology is most essential. Without a legitimate methodology, the results are questionable. Other important elements in such an experiment would be controlling the variables and forming a hypothesis to have a goal of an expected result. The conclusions of the experiment generally are the proof or disproof of the hypothesis and perhaps a list of other things that were learned along the way. The same holds true for the conservation or preservation process. Whether the intended outcome is adaptive use or strict preservation of a highly significant property, one must follow a process to reach a logical conclusion and, hopefully, learn a few things along the way.

Preservation and conservation professionals have been quite comfortable with accepted practice and accepted process for the past few decades. Regional differences were still readily adaptable (by narrowing the variables) to the scientific process in the cases of 19th and early 20th century structures. Now, however, professionals must approach mid-century Modernism as their conservation challenge. Are the rules different? This book, *Conservation of Modern Architecture*, provides a discussion through a series of case studies, addressing just that question.

The book consists of an introduction by Bob Kindred and 11 chapters, each delivering an approach to the conservation of Modern architecture, some more effectively than others. Authors

Above: Designed by Harry Seidler, the 1996 Joadja House in Australia is built into a rock outcropping. Seidler was consulted in the conservation of some of his buildings. Photo Eric Seirens



Right: This computer reproduction shows the results of the color research done in the living room of Huib Hoste's 1927 Billiet House in Bruges, Belgium, to discover the original paint scheme. Research and microscopy were utilized to locate the "colour fields (as they) migrate from wall to wall...contradicting the spatial
oduction: O. Pauwels

structure, the UK government requires that the importance of the building be considered first. Perhaps, the book suggests, this is a particular problem of Modern architecture due to insufficient passion for the Modern idiom and therefore insufficient arguments in terms of a structure's historic significance.

In the UK case studies presented, the role of the "state" is an immense issue. Americans, who value the rights of the property owner above that of the common good, may find the involvement of the UK government in preservation and conservation issues to be invasive. The notion of "prosecution" for improper preservation work may actually be shocking...or perhaps a welcome concept. Clearly, proper government support promotes preserving significant Modern structures. The question still remains, how well?

The chapter by James Dunnett, "Docomomo-UK Questions of Assessment," presents several buildings in comparison with one another. Seemingly little control is suggested with these experiments. The dominant variables change from one building to the next suggesting that Modern is an excuse to set the process aside. Dominant variables with these several buildings ranged from economics and market driven program changes to materials questions, to allowing the heating, ventilation and air conditioning to determine the outcome of the design.

Included in this collection is the chapter titled "Harry Seidler and the Legacy of Modern Architecture in Australia," by Susan Macdonald. It is an insightful interview with a Modern architect who had actually been consulted in the conservation of some of his early work. Harry Seidler spent time in Marcel Breuer's New York office prior to leaving "a legacy of wonderful buildings" to Australia. When asked about conserving his buildings, or any building, Seidler suggested that buildings should be a mark of their own epoch, but that often "protection mechanisms did not always support conservation aims."

The outstanding cover photo shows one of Seidler's houses standing regally on its site, built into a rock outcropping. The photos in the book tend to be primarily black and white, which in itself is not a problem for Modern structures that profess to be "non-colour." The lack of clarity, however, in some of the photos in unfortunate, as those who discuss architecture are generally very visually oriented.

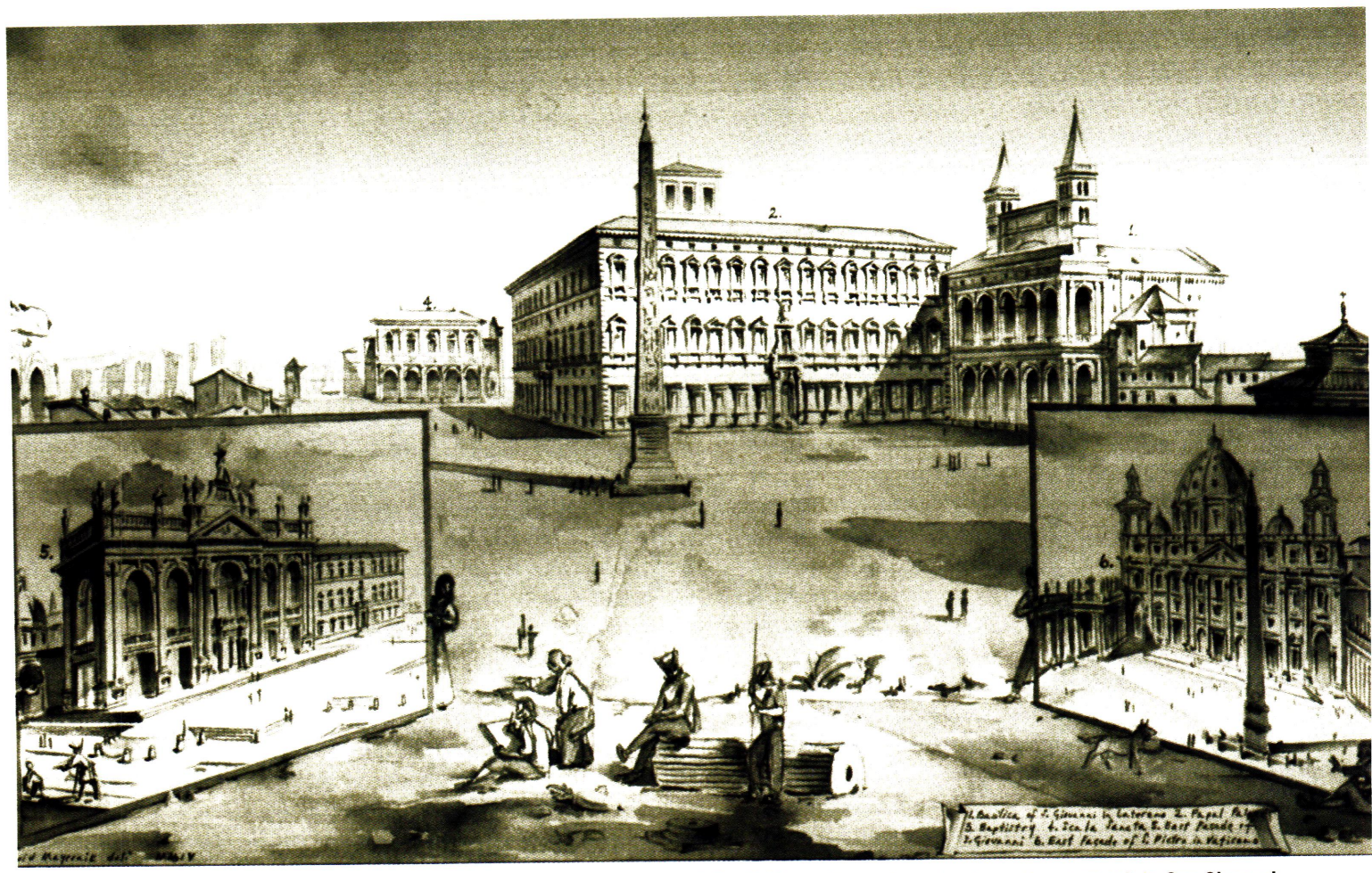
This reviewer enjoyed the book and found it to stimulate much conversation and pique awareness of the difficulties in approaching structures with which professionals may be too familiar and have trouble separating themselves from the social connotations or professional admiration to be objective. **TB**

Elizabeth Corbin Murphy, FAIA, is principal in the firm of Chambers, Murphy & Burge Restoration Architects in Akron, OH. Her firm works closely with clients and other architects to recycle old or historic structures for new uses or to restore unique landmarks to strict conservation standards. Murphy also teaches at Kent State University College of Architecture where she has lead her Historic American Building Survey Teams to first place in the Charles E. Peterson Prize Competition five times. She also serves as a professional peer reviewer for the General Services Administration Design Excellence Program.

All Things Classical

The Classicist No. 7: 2005-2007
with essays by Francis Morrone, David Mayernik and Dino Marcantonio
The Institute of Classical Architecture & Classical America, New York, NY; 2007
204 pp.; paperback; $45
ISBN 978-0-9642601-1-5

Reviewed by Will Holloway



Based on the work of the Italian artist and architect Giovanni Battista Piranesi, David Mayernik's watercolor shows the approach to San Giovanni in Laterano from the Colosseum along the via San Giovanni in Rome; the east façades of San Giovanni (left inset) and St. Peter's (right inset) were also based on Piranesi.

If the most recent edition of its scholarly journal, *The Classicist No. 7*, is any indication, the Institute of Classical Architecture & Classical America (ICA&CA) is inarguably succeeding in its stated mission: "[…] advancing the Classical tradition in architecture, urbanism and their allied arts." Packed with essays on topics of interest to practicing traditional architects and architecture and urbanism enthusiasts alike, as well as photographs and drawings of scores of recent projects, *The Classicist No. 7*'s 204 pages are an impressive collection that underscores and perpetuates the enduring qualities of the Classical tradition.

The first three essays examine subjects that feature prominently in current architecture and urbanism discourses: additions to historic buildings and new buildings in historic districts; contemporary traditional urban design; and value of the transect. In considering historic preservation in "The Classicist at Large: Of Our Time," architecture critic, literary historian, lecturer and teacher Francis Morrone writes that the consensus today is that additions should differ in appearance from their surroundings, thus being "of our own time." As examples, he highlights the renovation and restoration of Grand Central Terminal in New York City and the expansion of Soldier Field in Chicago.

Beyer Blinder Belle's desire to complete Warren & Wetmore's original intentions at Grand Central by introducing an east stairway to match the original west stairway resulted, following a decision by the Landmarks Preservations Commission, in a more contemporary east stairway. Morrone notes that today's craftsmen are capable of the elaborate workmanship of the west stairway – "Yet," he writes, "a defining feature 'of our time' seems to be to keep up the pretense that such work is no longer practical or possible."

Soldier Field, the home of the National Football League's Chicago Bears, was completed in 1926. It was recently expanded with a "parabuildling" – a new structure that, not unlike James Polshek's addition to the Brooklyn Museum and Norman Foster's tower on the Hearst Building in New York City, may "engulf the old" or "otherwise sticks out like a sore thumb from the original." Morrone argues for a more sympathetic approach and takes exception with the argument that, by contrast, today's Classical architects simply re-create the past. "The architects I know and admire," he writes, "seek to create new, sometimes even novel, works in an idiom continuous with that of the past."

In "Urban Echoes: Listening to the Lessons of Rome," David Mayernik, an associate professor at the Notre Dame School of Architecture, assesses contemporary traditional urban design. Its focus on "recovering the formal and functional patterns of the traditional town," he writes, is "[…] insufficient to create a true renaissance of the complex intellectual and cultural fabric of the great Western cities." To illustrate this, Mayernik looks at Saint Peter's and San Giovanni in Rome – "[…] their echoes across the city are metaphors for the ways in which humanist culture understood the connections that a reasonably informed spectator would make."

In "The Classicism of the Transect," Yale School of Architecture lecturer Dino Marcantonio discusses the genesis of the Urban Transect and suggests how it might be modified. The Urban Transect is a zoning tool that breaks down large geographic regions into divisions by density, from rural (T1) to urban (T6). Marcantonio explains that it was developed a quarter of a century ago by Andres Duany and Elizabeth Plater-Zyberk, who added human habitats to 19th-century "Transect" diagrams used to analyze the ecology of regions. "[I]t has already proven useful," Marcantonio writes, "for the design and coding of towns which are more civilly laid out than the mono-functionally zoned pseudo-cities that currently dominate the landscape."

While stressing that the Urban Transect has been incredibly beneficial as a zoning tool ("We have so emphasized individual expression in our day, that the cities we have built are little more than a cacophony of monologues, our streets a ragtag collection of babbling façades"), Marcantonio has a few suggestions. First, he posits that the categories of urban type (Hamlet, Village, Town, City) ought to be bumped up a division so that the Hamlet moves from Suburban (T3) to General Urban (T4) to reflect his belief that "[…] all categories of urban type ought to have a transect zone at their centers that can be described as urban. The hamlet, although small by definition, is nevertheless an urban place rather than a free-standing suburb." Second, Marcantonio suggests that the principles of the Urban Transect – jurisdiction, hierarchy and coherence – "[…] can also be taken down in scale to help us understand individual buildings as well."

The "Portfolios" section, in which numerous recent projects are briefly described and presented through images and drawings, makes up the bulk of *The Classicist No. 7*. The "From the Offices" chapter includes Franck & Lohsen Architects' Chapel of the Sacred Heart of Jesus at the Cathedral of St. Joseph in Sioux Falls, SD; Leon Krier's Jorge M. Perez Architecture Center at the University of Miami in Coral Gables, FL; Michael G. Imber Architects' KingHart Ranch in Lipscomb County, TX, and Palazzo San Antonio in Bexar County, TX; and Torti Gallas and Partners' Alban Towers and the Residences at Alban Row in Washington, DC, and the Garlands of Barrington in Barrington, IL.

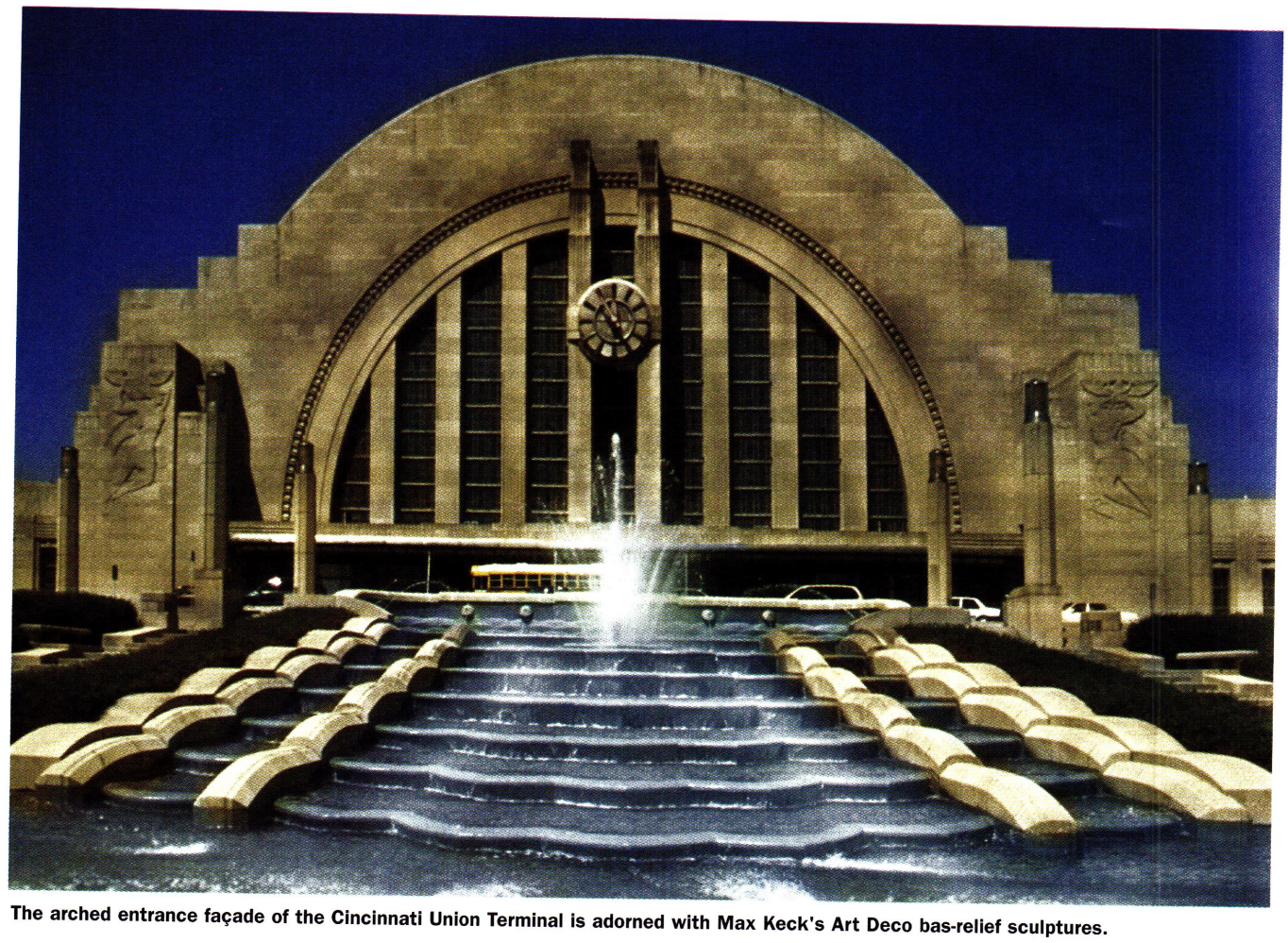
"From the Academies" showcases work by architecture students from a number of institutions: the ICA&CA, Judson University, the Unitec Institute of Technology, the University of Arkansas, the University of Bologna, the University of Miami, the University of Notre Dame and Yale University. "Competitions" includes Fairfax & Sammons Architects' proposals for the Ruth Wittenberg Memorial Competition and the New York City Streetlight Competition; Dino Marcantonio and Paloma Pajares' proposal for the Pentagon Memorial Design Competition; and John Simpson & Partners' proposal for the International Design Competition for a General Urban Layout Plan for the Bertalia-Lazaretto Area in Bologna, Italy.

In addition, the "Portfolios" section includes "The Grand Tradition, Faith, and Mentorship: A Visit with Quinlan Terry"; the "Good Practice" section features an essay entitled "The Shared Language of Architecture: Architectural Woodwork and Millwork"; and the "Allied Arts" section features a pair of essays: "Classicism within the Realism of Claudio Bravo" and "Recent Work by Two Master Cabinetmakers." All in all, *The Classicist No. 7* is a veritable trove of all things Classical architecture, urbanism and their related arts. **TB**

Queen City Landmarks

Architecture in Cincinnati
by Sue Ann Painter
Ohio University Press in association with the Architectural Foundation of Cincinatti, Athens, OH; 2006
252pp.; paperback; 352 color illus.; $35
ISBN 0-8214-1701-0

Reviewed by Annabel Hsin


The arched entrance façade of the Cincinnati Union Terminal is adorned with Max Keck's Art Deco bas-relief sculptures.

In the early 1920s, Cincinnati was on the verge of bankruptcy. The city's government used bonded money to fund city service plans while maintaining low taxes and its main source of income came from interest payments. As a result, the "Queen City of the West" was labeled the "worst-governed" city in the country by a muck-raking journalist for *McClure's Magazine*. To improve the city's condition, a new form of government, focused on city management, was adopted and city planning became the main concern.

Victor Heintz, statewide organizer for the Harding presidential campaign, along with attorneys and members from the elite Cincinnatian business class were interested in metropolitan growth and formed a new organization called Cincinnatus. The organization took advantage of the new reform mentality and initiated a political movement that changed Cincinnati into a charter city. Cincinnatus became interested in modernizing the transportation system and was responsible for transforming a decade-long plan for the Cincinnati Union Terminal into reality.

The background history of Cincinnati's landmarks can be found in *Architecture in Cincinnati*, a collaborative work by Sue Ann Painter with additional text by Beth Sullebarger and Jayne Merkel. The writers focus "upon the built environment as it stands today, with reference to the architectural prototypes and planning efforts that have stimulated community building in Greater Cincinnati." One challenging task for the writers was to identify patrons, planners, architects, engineers and artists involved in the process of executing plans for the city's significant structures and it is this effort that sets this book apart from similar works.

The short introduction briefly outlines major events that occurred in Cincinnati's history, followed by ten chapters organized in a timeline fashion beginning in the late 1700s. Each chapter is separated into two sections; the first focuses on the historical events associated with the time period, while the latter documents specific landmarks built within the period. The chapters are accompanied by recent photos by Alice Weston and period photographs, paintings and architectural drawings culled from the Cincinnati Historical Society Library. The scrupulous research results in detailed accounts of Cincinnati's representative architecture; the Cincinnati Union Terminal is one of many mentioned.

The Union Terminal building was the main focus of the project. Seven private railroad companies paid $40 million for the building's construction, while the city acquired land and provided funds for the infrastructure. In the original plans of architect-engineers, Alfred Fellheimer (who had worked on Grand Central Terminal in New York City) and Steward Wagner, the building was supposed to assume a "modernized classical mode."

However, when Paul Cret, a Beaux Arts-trained architect, was hired as an aesthetic consultant; he encouraged the use of a streamlined-modernistic style which resulted in an Art Deco building. Plans for a conventional arched entry and reception area were replaced with a dramatic half-dome, the highest in existence, adorned with murals painted by Winold Reiss depicting the everyday life of Cincinnati factory workers. The two bas-relief sculptures on the entrance façade representing transportation and industry were also sculpted in Art Deco style by Max Keck.

The Union Terminal was completed in 1933 and remained in use until 1972. The shift from railroads to automobiles led to the Union Terminal's downfall. The Terminal's company offered to lease the building to Cincinnati for $1 a year to avoid the expensive operating costs and in the early 1980s, the building was threatened with demolition.

E. Verner Johnson, a museum architect, was hired to help two institutions, the Cincinnati Historical Society and the Cincinnati Museum of Natural History, seek appropriate sites. He proposed Union Terminal, calling it a "jaw-dropper of a building" and suggested that the two institutions team up to utilize the space. Indeed, the building's design to move large crowds of people through vast spaces suited the different yet compatible museums. In 1990, the Union Terminal building was converted into the Cincinnati Museum Center. It now houses, in addition to the museums, a library and theater. Today, it is designated a National Historic Landmark and National Civic Engineering Landmark.

Union Terminal's reception area houses the 106-ft. tall half-dome with eight arched trusses and murals painted by Winold Reiss depicting the everyday life of Cincinnati factory workers.

The Union Terminal story is told in detail at the end of the chapter titled "Modernism and Reform in City Building: 1920-33," in a building profile. These profiles are perhaps the most useful aspect of the book for designers and architects. Each landmark is mentioned briefly in the beginning of the chapter to show its place in history. Its story is retold in the profiles which include minute facts, such as which city council member approved building plans or which organization prompted the idea for the building construction. The profiles survey commercial, residential and religious architecture and are accompanied by historical information focusing on the execution of building plans and functions throughout the lifespan of the building.

Today's Cincinnati cityscape is constantly changing: building plans for structures like the Queen City Square, expected to take over the title as the tallest building in the city, are becoming a reality. The Banks project, which started construction in April 2008 after years of planning, will fill in the 12-block gap between the Paul Brown Stadium and the Great American Ball Park on the Ohio riverfront. With the constant addition of new buildings, it's useful to have *Architecture in Cincinnati* around to remind readers how the city has evolved over time. **TB**

Trading Places

Public Markets
by Helen Tangires
W. W. Norton & Company, New York, NY; 2008
338pp.; hardcover; more than 800 b&w images; $75
ISBN 978-0-393-73167-5

Reviewed by Lynne Lavelle

The Mercado de Tacón in Havana, Cuba, was designed by Rayneri y Sorrentino and built between 1874 and 1879.

Since Greek agoras and Roman forums, the buying and selling of meat and produce has drawn people to civic centers and promoted social interaction. At the heart of this exchange lies the public market, as old as cities themselves and the subject of *Public Markets* by Helen Tangires, the latest in the Norton/Library of Congress Visual Sourcebooks in Architecture, Design & Engineering series. Tangires, a regular contributor to books and journals on urban foodways, has compiled a fascinating collection of more than 800 black-and-white photographs, posters, maps, plans and artwork that bring to life the preparation, excitement and characters of market day around the globe from the late-19th century onward.

Historically, markets were situated at natural points of convergence for city dwellers and vendors – in civic centers close to roads or waterways – and identified by pillars, posts, crosses or other landmarks. Competition was avoided by designating certain streets to certain commodities, or different markets to different wards or neighborhoods; some Islamic markets, known as bazaars or souks, became cities in themselves, and encompassed public facilities such as baths and inns.

Public Markets contains examples of all of the above and more, organized in ten chapters: "The Open Air Marketplace," "Street Markets," "Street Vendors," "Markets in Public Buildings," "Market Sheds," "Enclosed Market Houses," "Central Markets," "Wholesale Terminal Markets," "Fulton Fish Market" and "Market Day." Each begins with a description of the features, laws and regulations that define the market type, many of which have changed little over the centuries. However, it is the photos that evoke the sights, atmosphere and sounds, aided by the detail given and the fact that the subjects themselves are often identified. Among them is a young bread vendor in Algeria (1860-1890) carrying a loaf on her head, pilgrims buying food from peddlers outside the Church of the Holy Sepulchre in Jerusalem (1913), and a watermelon vendor calling from the back of a truck to the high-rise blocks of Harlem, New York City (1896).

The history of markets in the U.S. is explained in some depth, mainly in the context of social and technological advances and the increased regulation they facilitated. Though the rise of supermarkets and industrial forms of food production have had a negative impact on public markets in the U.S., they survive in all forms and arguably, they stand to grow more popular as long as the public has access to them.

Consumers, aware of the environmental costs of transporting food by land, sea and air, are increasingly drawn to local produce and the face-to-face interaction that public markets provide. As Tangires says: "These buildings and spaces are valued not only because they serve as healthy alternatives to supermarkets and other outlets of mass-marketed and highly processed food, but also because of their unique spirit and character – qualities that no other form of food retailing has yet been able to match."

Wild game vendor Milton Joseph Jr. prepares for market day at Washington Market in New York City (1957). His stand featured everything from reindeer meat to wild turkeys from Wisconsin.

While the number of "farmers' markets" operating regularly throughout the country is growing exponentially, larger markets have been on the decline since the 1960s. From an architectural standpoint at least, they are still a valued component of the urban landscape. More than 100 market buildings, squares and districts have been placed on the National Register of Historic Places since the recognition of Fanueil Hall Market in Boston, MA, in 1966 and some, such as Pike Place in Seattle, WA, and Reading Terminal in Philadelphia, PA, still serve their original function.

However, many – New York City's South Street Seaport for example – do not, having been transformed into specialty shopping areas, restaurant hubs or caricatures of what they once were. Amid the images of smiling faces on market day, *Public Markets* argues that saving the form alone is not enough. This belief has little to do with nostalgia and everything to do with the predicament we currently find ourselves in.

According to Tangires, "The dangerous consequences of global food marketing and distribution, evident in numerous product recalls, hygiene scandals and the threat of global pandemics, give credence to the benefits of local and regional markets. Since the public market tradition has privileged direct marketing for centuries, it holds promise for sustaining agricultural, biodiversity, and a healthy relationship among urban and rural populations, economies and production." For the consumers who will decide their fate, *Public Markets* serves as a fine reminder of what they stand to lose. **TB**

Teaching Preservation Values

By Joseph K. Oppermann, FAIA

THE AMERICAN CONSTRUCTION MARKET IN RECENT YEARS HAS SEEN A GRADUAL BUT pronounced increase in the amount of construction dollars spent on existing buildings as opposed to new construction. Accordingly, architectural firms are now reporting that about 40 percent of their fees come from this expanding market.

Some of the affected buildings, undoubtedly, are viewed as landmarks in their communities and perhaps beyond. Some are landmarks of the recent past. Some are landmarks of the not-so-recent past. A number in both categories are likely to be designated historic buildings. Such designation, or in some regards even the potential for designation, can bring restrictions or financial opportunities, and frequently, both.

Architects who specialize in older architecture know the realities of dealing with recognized historic buildings. They are accustomed to dealing with a myriad of issues not confronted by their colleagues who focus on the design of new buildings. Some of the issues for historic architecture are matters of administration and compliance, such as certain redevelopment incentives, building codes and zoning, and the many shades of interpretation for each. Many of the issues for historic architecture deal with the inherent performance characteristics of buildings that were created by an earlier construction technology and design approach. That is not to say that the buildings of one period are necessarily better or worse than those of another, only that the buildings can be fundamentally different; and, that mixing the new with the old, especially in regards to construction materials, can have unintended and even disastrous results. But, most importantly, the values in the practice of historic architecture, of historic preservation, are the values of good design, valid to every period.

Like it or not, a sizable share of today's construction market is dealing with existing buildings. Many of these buildings are historic. This new reality begs the question, "Are the architects and engineers ready?"

The formal process of becoming an architect in this country is steeped in the notion that architects design new buildings. Architectural schools place a significant amount of emphasis on design studios largely focused on new building design. The accrediting process for architectural schools likewise places major emphasis on design education weighted toward the new construction model.

Indeed, our society as a whole has been slow to embrace the concept of longevity of use and adaptation in many parts of life. Americans are an independent lot, born of fighting for our freedom. From the mobility to go and to be where we want, to property rights, we are accustomed to doing pretty much as we please. Abundant natural resources and ample space, coupled with the individual financial wealth that comes from such abundance, has made this independence relatively easy. And, we are a disposable society. As you read this article, many of our cohorts are sipping morning coffee from a Styrofoam cup, eating a croissant off a paper plate with a plastic fork and wiping their hands with a paper napkin. When the coffee and dessert are gone, so is everything else. In all likelihood, their shoes have not been resoled and never will be.

Indeed, our society as a whole has been slow to embrace the concept of longevity of use and adaptation in many parts of life. Americans are an independent lot, born of fighting for our freedom. From the mobility to go and to be where we want, to property rights, we are accustomed to doing pretty much as we please.

It is easier, if not currently less expensive, to discard and start anew. So also is this tendency when dealing with our existing buildings. The wood windows need maintenance, we replace. The wood siding needs painting, we cover. The siding installer's truck reads, "Vinyl is final!" It's not.

As architects and engineers who focus their practice on historic architecture know only too well, misconceptions abound concerning the technology that produced those buildings and how to sustain their function through applying appropriate repair. Most disturbingly, an increasingly larger portion of those practices are directed towards addressing recent well-meaning but damaging repairs. Too often, the repairs are more harmful than the problems they were intended to address.

In 2003 the Historic Resources Committee of the American Institute of Architects formed a Preservation Education Task Group to promote a greater awareness of the issues that the older building and especially the historic building present. Among the members are architects in public and private practice, educators, architectural school administrators, as well as representatives from the Association of Collegiate Schools of Architecture (ACSA), the National Architectural Accreditation Board (NAAB), the National Council of Architectural Registration Boards (NCARB) and the National Center for Preservation Technology and Training (NCPTT).

At the very first meeting there was unanimous agreement that this is a serious problem which will take effort at all levels of the educational and licensing process. It was also agreed that while there are graduate programs for those wishing to specialize in this type of work, all architectural students seeking their first professional degree should have a basic exposure to the most fundamental concepts.

The purpose is not to rewrite the undergraduate school curriculum. Rather, the intent is to better integrate preservation values into existing courses. Some examples of values integral to historic preservation are the careful recording of as-found conditions; thoughtful assessment prior to action; respect for the interplay of site and building; respect for the context of community; respect for inherent qualities and characteristics of the existing building's design; material conservation; the preference for repair instead of replacement; and compatibility with the critical performance characteristics of the established building design.

The Task Group has since grown to become a permanent entity of the Historic Resources Committee and has made progress on all fronts. For example, in 2003 the Task Group made recommendations on behalf of the AIA for adjustment to the architectural school accreditation performance standards; some favorable adjustments were subsequently made. Members of the Historic Resources Committee have become frequent members of the accreditation teams. The 2006 Cranbrook Summer Institute for architectural school faculty dedicated its entire program to the development of preservation-focused course outlines applicable to the professional design curriculum. Sponsorship of an ACSA/AIA HRC student competition in 2007 focused on the daunting task of adding new space to the iconic Saarinen Gallery and Library at Cranbrook, and attracted international interest from students and faculty alike. A second competition is in the works for 2009, as is the development of model coursework, rich with preservation ideals under the auspices of the AIA Best Practices program.

The American Institute of Architects has identified sustainable design as a major platform for its 2008-2010 Strategic Plan. And it is no accident that the Historic Resources Committee has long espoused the views that not only can one learn from the design of historic buildings and their wise use of materials and response to issues of site and climate, but that the reuse of an existing building is "sustainable design" by definition! The academy is listening to this message and, as usual, it is often students who capture the excitement and challenge of working with the past to make a sustainable future while retaining valued heritage.

When one looks at these traditional values of historic preservation, it is clear that they are the timeless values of good design, sustainability and the responsible stewardship of resources. As Americans face a new economic reality precipitated by globalization and energy costs, the importance of these values become clearer than ever. When these values are embraced and celebrated, the future of our past as embodied in our buildings looks promising indeed. TB

Joseph K. Oppermann, FAIA, is a past chairman of the AIA Historic Resources Committee and a founding member of the Preservation Education Task Group. He is president of Joseph K. Oppermann – Architect, P.A., in Winston-Salem, NC, a firm that specializes in historic architecture.

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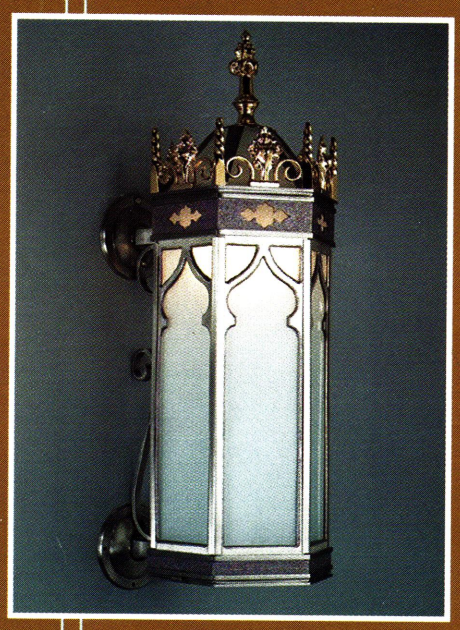

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